



Mosaic and Fresco, by Pinturicchio, at S. Maria de. Popolo. (The figure in Fresco, the background in Mosaic.)

COLOUR AS APPLIED TO ARCHITECTURE.

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I.

By Sir ALFRED EAST.

THE Application of Colour to Architecture may open out channels of thought in which there may be a wide divergence of opinion, and it is the object of the writer to call forth those expressions of opinion which may be useful in the practical experience of those who have the control of such an application. The question of the actual colour of materials used in construction is a very interesting one, and one that is especially interesting to-day, when rapid and economic conditions make it possible for the architect to draw upon the resources of the world for his material. Therefore, in the light of these new conditions, the question assumes a greater significance than at any previous time: and with greater liberty in the use of material, a greater danger of its abuse naturally follows. In the past, when the conditions of transit were more difficult, the builder more frequently used the material he found close at hand. It was cheaper, and he avoided the delay which very primitive means of transit imposed upon him. These difficulties were not in any case a drawback, because he often obtained a feeling of breadth and simplicity of colour which the modern builder, with his great facility of obtaining foreign materials, missed. The former was more likely to express *himself*, and so express the feeling of his time, than his modern *confrère*, who, with the greater choice, might fall into the temptation of selecting some which, although beautiful in themselves, might be unfit and even base when used for the purposes of his building.

It must be remembered that, apart from the principle of scale and other qualities of architecture, the art of retaining the peculiar quality of the material is one of great importance. One cannot accept the imitation of stone, no matter how well done, as convincing as

the mental assurance of the characteristics of stone, any more than one can accept the surface painting which imitates marble as equal to the marble itself. Therefore if the architect wilfully selects the colour of his materials regardless of the claims of position, without taking into consideration the demand made upon him for the consideration of site, or if he ignores all that is peculiar to our national expression, then I think he is not strong enough to be entrusted with the responsibilities of his greater freedom.

I venture to think that the architect who works within the limit marked out for him by local conditions, and succeeds, is in a stronger artistic position than he who, having so large a choice, fails by being too generous. It is surely a greater thing to rouse the feeling of absolute satisfaction by working within the lines that are imperative, and to succeed within those lines, than to ignore them. As, for example, the poet who satisfies you perfectly in the selection of some convention, such as the sonnet form, in which one feels he does not require a line more or less with which to express himself; or the painter who so displays his form and colour upon his canvas that one does not wish to add an inch or subtract one from its area. Still less is decoration governed by the conditions I have spoken of; and still more does this great question rest in the hands of the architect who takes upon himself a further and greater responsibility. We have examples of work done by artists who were foreign to the sentiment of the people in whose midst the building had been erected; and we find that in many instances the work so done does not, and can not, embody either the particular and personal feeling of the architect, or carry on the national artistic spirit. It is unreasonable to expect that any foreign artist could at once be imbued with the same spirit as that which animates the architect who is and should be governed by those peculiar qualities which have formed our school; for the architect, like the painter or poet, expresses an idea in a manner which has been formed by his education and environment. And as no practice of technique can be of any particular nationality—for, like science, technique has no national characteristics—it is its *application* whereby it is used to express the thought and feeling of the man, it is in that application that art is national. But the closer consideration of these causes, these influences, although they are of the deepest interest, lies outside the object of my Paper to-night.

It is interesting to note any building which thoroughly expresses the purpose of its existence. If it is embellished and decorated so that the decoration is the expression of its own time and environment as much as the building itself, it adds to the sense of satisfaction that the building is a completed work: it would convey to one the idea that the same mental outlook pervaded the whole, and that the accomplishment as a whole was eminently satisfactory.

The architect is, or should be, responsible for the absolute completion of any public building, and it is unfair to criticise him if some local authority assumes the responsibility of its decoration. We know the difficulties which surround this question. It may be that the painter does not interest himself sufficiently, and has not been able to identify himself thoroughly, with the aims of the architect; or that the architect approaches the question of decoration with pre-conceived ideas engendered by examples of the past which may be in themselves very beautiful, but totally unfitted for the purpose he has before him. And he may not pay that attention or give the special art of the painter that consideration in the conception of his design which might help him in the realisation of his aim, and which would possibly result in a finer and a more complete work of art. It would be a great step on the way to obtain a perfect and completed scheme if the architect and the painter were brought into more intimate contact, and, by the interchange of ideas, to help each other to understand the peculiar claims of their individual crafts. I would not claim that the architect should be necessarily instructed in the technical qualities of the various methods of painting; nor can it

be expected that the painter should make himself acquainted with the constructive side of architecture; but a knowledge of each of their aims should be mutually understood. It is to be accepted that the sincere architect desires this mutual understanding, and that if the building is to be a monument of his own ability, and also an expression of the art of his day, he should lose no opportunity in taking advantage of anything and everything that he considers would exalt his work and make it worthy of himself and of his time. Every man who works in this spirit feels that there is a serious responsibility placed upon his shoulders. He should feel that the great traditions of architecture he has received should not be avoided or abused. He cannot be so presumptuous as to believe that he is able to abandon them or to substitute for them any new order of his own. He should feel that he must work in the spirit of these traditions, and so adapt them to the requirements of his own purpose. This is more important to him than it is to the painter, for the painter has not committed himself in so large a measure in such imperishable materials as the architect. The work of the painter can be put away and hidden out of sight; and it is only when in collaboration with the architect that his work assumes a monumental character as forming part of a scheme of a permanent building.

It is a source of the greatest satisfaction to see that during the last generation the architect has taken the sculptor more thoroughly into his confidence, and I would like to see the same confidence extended to the painter. For I am under the impression that the place of the mural painting should have been considered by the architect in the creation of his plan, as much as that of the sculptor; neither is required for the actual structural qualities of the building, but both are a necessity for its perfect completeness. I do not think anyone would dispute the assertion that the noblest work of man is the combination of all the arts in perfect fitness; the combination of these arts into a building that would be devoted to, and best adapted for, the expression of the other arts of music or literature. Such a building would not be altogether dominated by the architect, to the exclusion of the sculpture and painting, but would be one that in its completeness was perfectly adapted to the purpose of its creation. Unfortunately, the opportunity of so expressing the unity of the arts is rare. But one such building in any country would mark it as exhibiting the highest understanding of the real purpose of art.

I have spoken of the authority of the architect hitherto because I believe that in all public buildings he should be held responsible for their entire completion; but what shall I say to the architect who designs a private house in which he leaves no place either for sculpture or painting? I think one of the causes of the decline in the purchase of easel pictures arises from the fact that neither the architect nor the commercial decorator ever considers that it is possible for the cultured man to be interested in the arts of painting and sculpture. This custom of "turning out" by the architect of a home ready for occupation may be considered as going outside his province, for he claims an independence for himself which he denies to his client. The dwelling-house should be a place that is absolutely in sympathy with the dweller, it should reflect his peculiar character and pursuits, and we resent the intrusion of the architect or anyone who would in any way destroy that intimate relation.

The fitness of colour for decorative purpose is a question that has never been adjusted by any rule except that rule which is applied equally to the architect and sculptor. The first and most important is the sense of scale. We find in many decorated public buildings that the colour scheme may be satisfactory as a scheme, but that the areas of the different colours employed are not in keeping with the scale of the building. As I have said before, it is the duty of the decorator to work within the conditions laid down by the architect, and the fact that he has done so is itself an artistic expression. But a responsibility rests sometimes with the architect, who may not have considered the space suitable for the work of the painter or sculptor in his design. The great problem of the application of colour to decoration has been

solved in some instances with success; and in every case that success has been achieved by the perfect sympathy of those concerned in its production.

The painter may spoil the work of the architect if there be not that sympathy. For instance, he may have his scale too large, the result being to diminish the dignity of the building. If, on the contrary, his scale be too small, the *raison d'être* of the painting is not secured. This sense of proportion is the first quality the painter has to establish.

It is difficult to speak of colour, since colours bear no definite names. Do not consider it as colour alone—for colour is entirely altered in its decorative quality by the shapes and sizes of its display. A certain arrangement of colour of certain sizes in conjunction may completely destroy the object of the architect, and yet the same series with a different arrangement may be perfectly satisfactory.

The value of colour as a medium of decoration may be considered from this point of view, and another important point is that the forms selected for its display should be such as will best express its peculiar value; thus, it is obvious that any colour expressed in angular forms must convey a different decorative sense from the same colour displayed by rounded forms. Herein lies a very subtle problem for the decorator, and one that has not hitherto been considered in its fullest significance. For we must describe colour by a form, for colour cannot be expressed without form.

All form is expressed by the figures of the straight line and the curve; it necessarily follows that nothing can be expressed without them; it is in the difference of these figures in conjunction that the various orders of architecture or design have their origin. Nothing can be expressed without them, but within the possibilities of their variation lies a field that no man yet has exhausted. We have accepted the conjunction which expresses various orders of architecture, and have accepted such orders as standards because they are governed by conditions created by their own demands; we have associated the conjunction of straight lines, the simplest figure possible having the triangle as a symbol, not only because it is the simplest figure possible in the use of lines, but because it is suggestive of something which lies outside, and points to the outside and beyond. The curve, on the contrary, completes its figure alone; the circle it describes is associated with completed things, and is materialistic. The incomplete always suggests possibilities; the complete is final. Bearing in mind the association with these primitive figures, we at once see their influence upon architecture. Thus the Greek expressed the intellectuality of the right angle which suggested and is the dominant figure of that order.

Other orders gave us the more opulent feeling associated with the curve, and so became associated with the secular architecture, while the Gothic embraced the qualities of both the human feeling of the curve in conjunction with the angle. I quote these expressions of line and curve because I wish to suggest that in mural painting their association should be supported; and that the painter should not endanger the object he has in view by selecting such forms as are totally unfit to express a conjunction of colour or to support the mental impression aroused by the architecture. As I have said, he must not only discover what form will best express each individual colour, but be conscious of the difference of effect of these forms when brought into conjunction. It can be readily understood that one colour may be fine in quality alone, but, brought into contact with others, may be discordant; not only that, but in their conjunction he may lose the peculiar value of an individual colour by the dominancy of another in juxtaposition. He may, if he be strong enough, so ennoble the building by the use of his forms of colour that if in a Gothic church they may elevate the mind supporting the sentiment of the Gothic form, or if in a secular building be so arranged as to express the wealth and dignity of the city whose history it represents.

The question arises, naturally—what is the best form, the most suitable form, by which

we may display a particular colour at its best? That is a difficult question to answer, and if it is a difficult one in a single instance, how much more difficult and complex does it become when there are several colours to be placed in conjunction! and, after solving this problem, as far as colour is concerned, we have then to consider if the conjunction of colour we have accepted is such as will conform to the special conditions of the building to be decorated. This is a difficulty, and one that may be presented to the painter with varying results, according to the conditions presented by each particular building. He has to consider the masses and details of such a building to be decorated; his decoration should be so sensitive that it should support not only the larger masses of the structure, but each detail by which the architect has himself embellished his structure. He must be as sensitive as the architect in sustaining the purpose of its being; he must not in any way destroy or warp such an object; he has no right to take away the knowledge that there is a surface on which his painting is superimposed, or remove by some optical illusion any structural quality of the building which is necessary for its support. All these things he has to consider, and if he were a great decorator he would consider them; but if he be a victim of some local authority who dictates to him what he shall do or how he shall do it, then failure is certain.

The full value of decoration is often marred by the intervention of some outside authority, who is frequently moved more by the object of illustrating the history of the town or church than the considerations of fine decoration; and it is unfair both to the painter and the architect to have the *ensemble* spoiled by the insistence of the illustration of some incident that cannot conform to the purpose of decoration. The liberty extended to the painter is put to the test if he is obliged to accept the task of illustrating some particular period of local history; he may so arrange the contours and quantities of colour that the decorative end may be secured. He ought to bear in mind that the *carrying* power of his composition should be such that it is seen at its best from a point of view that includes also the best point of view of the architectural features which surround it; this is another problem for his consideration, and one can conceive that, of two panels equally satisfactory as illustrating the interesting local history, one may be a help and another a hindrance to the feeling of completion which all decoration is designed to obtain.

We have considered the importance of selecting the forms which will best display the colour, and that these forms of different contours and of different quantities should be such that their influence upon each other should be just. We can imagine a design for a decoration in which the dominant colour cannot be displayed on account of considerations of the subject. He has then to consider the problem from another point of view—he may have so to arrange his colours that, by their juxtaposition, he may be able to convey the impression that the dominant note is sustained. We find that in some of the works of Turner, who had a sensitive appreciation of the decorative arrangement of his material (which, in the language of the painter, is called good composition), he sometimes makes a very curious and interesting departure from the literal truth of nature to obtain a greater expression of it. In some cases, when he has not been able to give a sufficiently large area to balance his composition, he has placed a point of smaller dimensions with increased strength, and so, by that means, a sense of completeness is obtained. This fact may be useful to the decorator.

The weight or intensity of colour should be also just of that strength that helps the purpose. How often the opposite fact is revealed in the work that we see in some of the buildings of to-day!

I have pointed out the difficulties of the mural painter; and where the building has no history to record on its walls, but reserves its history for its literature, he might be asked if it were not possible to satisfy the claims of the architect if he substituted decorative landscape in place of the illustration of an incident. It would give the painter

a wider scope for a more personal expression, and he would be free from the conditions that so often make decoration a failure, for his materials are more at his discretion, both in form and colour, and, if he succeed, he will not fall into the difficulty of attracting unduly the attention of the spectator from the beauty of the architecture. I have known decorations which would, by their dominancy, suggest that the whole effort of the architect was to furnish him with a setting for his picture, whereas it should be considered from an entirely opposite point of view. And, in conclusion, I would appeal to those who have the responsibility of designing a great public building to bear in mind the conditions which must govern the mural painter, and, on the other hand, to the mural painter to consider that the architect has a right to expect that he should be supported in his architectural ideal.

II.

By EDGAR WOOD [F.].

THE subject of Colour Decoration is one that drags with a wide net: yet, with all its inherent value and necessity, with much of its most important scope and result, it is not one that readily comes with the expression by words; the very names of simple colours express but inadequately the sensation and the effects which they themselves convey to us; and still more is it impossible to convey the combinations that colour has been made to serve.

I have questioned what can be said upon such a subject. *In vision* the subject is so vast: examples come crowding upon the memory, great impressions of the works of the past appear before us in a continuous abstract sensation of indelible memories. But how should one express them, or make them yield anything that can be interpreted by words that may justify record or be of advantage to anyone? Can one discuss or voice those things whose very essence and inherent qualities defy language and refuse to be other than what they are, something nameless, meaning nothing, but imperative for our emotional completeness and craving?

In thoughts upon colour one's mind unconsciously is drawn to where colour has received its greatest development and its greatest achievement as colour, where it has produced its most powerful appeals; and so it is to the East that we immediately turn and dwell upon and enjoy. Again, wherever we are, wherever we have been arrested by a beautiful colour scheme, even here in the remoteness of our own country, upon examination we shall in all probability discover that in the majority of cases it owes its origin to the East, that the essence of it is not of our making, but that it has percolated through many ages, many adaptations, many human contrivances: yet still its original germ has only been manipulated and never entirely destroyed. Its intensity of appeal has been so convincing that it has survived all the processes of adoption and use, and its original foreign vitality still remains its strongest attraction.

So if colour has been so powerfully endowed in the somewhat lowly province of pattern one is inclined to turn to seek out what its career has been in the greater and broader scope of architectural embellishment, and we shall find that in this direction it has lost little of that same pertinacity that was noted in its smaller path; it has come, it has seen, and it has conquered.

A comparison between the Greek or Gothic use of colour with that of the East resolves itself into a conflict between two opposing and antagonistic expressions—the expression of form and the appeal of colour, antagonistic because they represent two irreconcilable intentions. Colour is emotional, appealing to us by its emotional and sensuous

faculties; it comes to us before form, representing nothing in itself, dependent upon the emotional feeling it produces and its rightful appeal to sensuous sensibility, whilst form is intellectual and its appeal is the outcome of reason.

Greek work as known to us is restrained on the emotional side, nor has it any touch of mysticism; this was always secondary to form, just as music was subordinate to poetry in songs. This tendency fitted in naturally with the general character of Greek art; its definiteness and its intellectuality produced the most subtle appreciation of form, which has scarcely been reached by the most gifted nations of modern times. And so, where the Greek used colour, he used it merely to define and accentuate that form—that is, he used it *decoratively*, subordinate to shape and limited to outline. And so again with Gothic art it was freely used to decorate wall surfaces, mouldings, and architectural features, sculpture and carved ornaments being richly and brilliantly coloured, but always with the full intent that form should still retain the dominant position; colour never encroached upon or was permitted to invade the province of structural expression.

In the East this is entirely the reverse; the emotional instinct proved too strong, and all is sacrificed and surrendered in order that colour may become the all-powerful appeal, for the very essence of the East consists in two dominant distinctions. Colour is there used for colour alone; it is not only richer, more powerful, more intense, but is convincing and satisfying by the quality of colour alone. In their hands it leaves no void of unfulfilment in its directness and intensity of appeal; it is vital colour, leaving the impression of colour as distinct from things coloured. Thus, again, it is not used merely to define the shape and object of things; this great reversion was accomplished by the assistance and employment of light and shade, by which form was so lost, so controlled, that it not only relinquished its ascendancy but immediately became sufficiently pliable as to be dependent upon the power of this triumphant colour supremacy.

It was thus that the famous colourists employed their great emotional appeal, and of which Venice is rich in its illustration. We recognise it amongst its painters, where the colour and glow of a Titian and a Tintoretto are precisely the same in purpose as the interior of the great basilica of St. Mark's, where architraves, cornices, pediments, pilasters, and all the paraphernalia of form disappear, and the interior discovers itself out of plastic masses of soft and ductile gold mosaic, rounded, undulating, drawn up into hollow domes, melting one into another, obscured by dark shadows, suffusing away all form, inlaid with richly coloured figures which again come and go, colour embedded in *chiaroscuro*, successful in its object of subduing the limitations of form that its own superb and gorgeous magnificence may be revealed without rival or interference.

Turning to domestic work, one problem that all architects have to consider is the right or the best treatment of the walls that will assist the easel picture, or, as some would say, to minimise the defects of the same. It is often the problem of combining two distinct and conflicting principles. For it is the instinctive desire of all dealing with structure to give their work a lasting and permanent effect, to avoid any sense of detachment, unfixeness or looseness, that the line shall be drawn sharply and logically between structure and portability, and that the dominant note shall always be that of structure, reducing as far as possible the degree and extent of the moveable, and when this sentiment is considered with the main features of structure such as the walls and ceiling it finds its strongest outlet; the imperative quality of substantiality is instinctively guarded with more than jealous necessity. It is here that the architect has exercised his faculties to express not only that his walls shall be strong, but look so; he loses no opportunity of impressing the imagination with the stability of his fabric, and so even window and door openings, which might produce local diminution of strength, are taken advantage of and made to show and even to accentuate the thickness of his walls whereby

the sense of strength may be increased and intensified. Pilasters, piers, chimney-breasts, etc., are often introduced and treated with the same unconscious object. That a wall shall be firstly a wall and always a wall and nothing else, neither temporary nor scenic effect should encroach upon the fundamental and imperative sense of security of structure; it is to retain this that constitutes the real difficulty, for the introduction of the easel picture undoubtedly tends to destroy largely this mural strength, not only by its sense of portability, but often again by its subject, and more often its treatment of the subject.

Scale affects the result naturally, but that is only a question of degree; the objectionable results of pictures and frames being out of proportion to their spaces and walls is only an accentuation of the difficulty.

Many, I know, consider and urge that all this is only a question of treatment and that the easel picture properly considered and placed in its right relationship to its surroundings by judicious treatment and hanging may be the acme of decoration, that its relation to a scheme of decoration may be like that of a jewel in a dress. But is this comparison a convincing one?—the jewel in such positions is logical with the dress and wearer because all are portable.

That thoughtful consideration in hanging, framing, and fixing, can minimise much of the objection is admitted, as is shown in some of the rooms of the Ducal Palace at Venice and also in those of the Vatican; but, however well marked, there still remains sufficient of the difference of aim and habit of mind of the two intentions, of the fixed aim of the architect or constructor and the divorced and isolated thought of the painter.

The want or absence of this relationship of the easel picture to the conscious decoration of which all schemes of design consist, and which also extends to the portable furniture, does not preclude its relationship elsewhere, as it must be related to something; if a sincere work it is related to something in the painter's mind, and again it is related to the studio, but it is impossible that it can be related to the walls, and rarely is it related to the decoration.

Mr. Walter Crane, to whom I am indebted for some of the ideas I have endeavoured to express, says in his *Ideals in Art*: "The portability of the easel picture has much to do with its unrelatable character." "Destined for nowhere in particular, as a rule it goes out on tour—a member of a performing and often very diverse company"; and Mr. Furst says, "The painters often resemble tailors making clothes which are not ordered and do not fit but accidentally."

The walls of the Royal Academy, whatever else they may be, are not decorative; wanting often in focus, they are in themselves too charged with continuous interest produced by the effect of so many pictures of so many different sorts, subject and scales and treatment fitted together, which has the same restless result as a surfeit of crowded ornament of internal decoration; they are, in consequence, wanting in the true decorative expression, which lies more in the sense of proportion, arrangement, and distribution than in the repeating use of ornamental units, exemplifying that decorative effect may be destroyed by the very means of decoration.

Though the word "decoration" is frequently used, it is difficult, if not impossible, to actually define its limitation; it is, in consequence, employed in many and distinctly different ways, and certainly to many paintings of very different treatment. It is generally accepted as embodying a simplifying of masses, a flatness of treatment, a tendency to absence of shadow, confinement to simple planes, careful composition in the proportionable filling of space, all combined with architectural dignity of design and structural feeling by form and line, producing a mural feeling and a mural rest.

I can think of no stronger guidance to decorative effect than the influence upon the painter of the walls themselves, provided he will allow their unconscious appeal its full scope by executing the work upon the site.

The argument that easel pictures, however realistic, are in this respect no different from the effect of what is seen through windows, and can be only a repeat or multiplication of the same, would be perhaps answered by the fact that windows which are intended for exterior prospects are not always helps but rather destroyers of ideal decorative effects, and the most successful lighting is when the source is high and concealed; and then again most architects guard against the too realistic effect of window views by the treatment of their glass areas, such as limiting them by divisions of wood or metal so that the sense of opening shall be kept within scale and the architectural sense shall always be dominant; the unbroken plate-glass area of large unproportioned dimensions has ever been the horror of the decorative temperament.

The Japanese method of showing one picture at a time is only a mitigation of the objection, and assists the problem but little, as the Japanese surroundings themselves are not so antagonistic to portability, being often themselves composed of movables having but little structural quality.

My own preference is towards the judicious employment of drapery as frequently offering a satisfactory compromise, the principle based upon the acceptance contained in the dress and jewel suggestion. The drapery can be rich or simple according to what it has to receive, never too rich as to overpower the picture to which it serves as a background, and never too simple as not to sustain the interest that the picture creates. Much, again, will depend upon the character of the drapery in respect to the weight of the folds that it will in itself form by the weight of its own material and hanging, and this, again, would be controlled by the size and scale of the pictures and their gold frames. Again, if the drapery is made subordinate to the wall by being arranged so that portions of the wall appear preferably at the angles and the upper parts, it will have the effect of partially framing it. The structural or mural feeling is then retained, and the sense of picture portability is lessened by being echoed by the drapery. Existing walls can often be treated in this way, but in new work the intention to employ drapery would be especially considered. The drapery itself, I find, also adds considerably to the look of comfort in a room, but in its selection, as in all treatments, it must always be remembered that it has not only to receive pictures, but, what is more important, it has also to serve as a background for the living and their dresses.

For water-colours in white mounts it is difficult as a general principle to depart from the accepted treatment of light backgrounds: as white mounts clean up the water-colours, so does the light wall treatment, and though it has been said that white is the refuge of the destitute, that should not be set against the principle but only against its commonplace treatment. White I still consider as being capable of exquisite and delicate results—in fact, it demands it; one has only to recall what it has done for pottery and tile, for embroidery and for fabric, or the suggestion conveyed in its background for flowers, all of which give it a position that distinctly places it above any taint and beyond any possible effort of the destitute.

We are often given the precept that Nature should be our guide, not only in form but in colour; it is a safe thing to say, but it is a generality that is separated very greatly from the work of man. All designers recognise that, until that separation is a distant one, their work never appears convincing; it is not probably until the original source has become so separated or lost that the result appears to conform or fit the new surroundings of which they are intended to form or become a part. I think this is the experience of all designers—not only those that seek for form, but also those working in colour. That general principles can be gathered from Nature I can understand; the principle of quantities, reliable ideas of tone, and, above all, quality of colour can be learnt and remembered and be made of service. I think historic colour development shows that Nature-study has been the source

from which these principles have come, and so, in consequence, the colourist whose materials of expression have been drawn from landscape comes to the work of decoration with perhaps an unconscious but certainly a valuable asset for the work.

But outside the question of guidance, either of Nature or reason, it is man's work that is most interesting to man. Percy Gardner writes, "What is accurate to Nature leaves the mind unimpressed and the heart cold, unless there shine through it something which is in relation to human life and activity."

Man appeals to man; his work is paramount—interesting not merely from its source, its development, its interpretation, in its final result, but principally because from man it is the outcome, and therefore, however beautiful or costly the materials may be, whether wood, metal, or marble, the materials themselves are not the dominant note which makes the strongest appeal to our intellectual attention. It is in the addition that the human brain and endeavour have supplied that we unconsciously seek for our permanent satisfaction, and so it must follow as a general principle that the greatest accent, the main focus, of any total must and should be given to those parts that contain the largest proportion of human expression, when the material of nature becomes subordinate and is surpassed by the brain and the creation of man.

For instance, marble is one of the most beautiful materials that Nature has provided for our service; its never-repeating vein-markings, its beautiful and variegated colour alone will always insure its prominent place in the aristocracy of craft; but it never has by its inherent qualities alone competed with the best of man's contribution in its aesthetic appeal; in decorative effect, however skilfully employed, it will never give the same convincing satisfaction that human effort has given us when he contributes the painted wall; and, again, mosaic will ever make a stronger appeal than even marble, because in its results it permits of a greater proportion and display of the human faculty.

Nature's materials have to be made subordinate to the work of man; marble, metal, wood, and fabric, however exquisite in themselves, may frame the outcome of man's hand and brain, but in no monumental or successful total can they ever entirely supply its place. Compromise is natural in all its various methods, according to the circumstances of the different problems to be solved, but this general principle will be found to have consciously or unconsciously asserted itself in all work where richness, interest, accent, or focus is felt to be necessary; that result has always been most successfully attained by the greatest concentration of human endeavour and human expression, and it is here that colour, often alone, or in companionship with form, becomes of such superlative value, for rarely, if ever, does Nature in her materials supply us with the richness and the adaptability of the painter's palette for the embellishment of the east end of devotional buildings, the reredos and the altar, the throne of the palace, the fire of the home, the niche—all serve for the complete and supreme manifestation of human intellect through form and colour.

In thoughts upon the use of colour there is always to be remembered, though all-important the form and shape that an architect has given to his work, that the surface alone derived from it always represents a large area, and all surface means colour, either of material or applied, and therefore the treatment of it remembered as quantity alone has an importance that should justify the architect in his legitimate desire to control the decoration. Such a logical conclusion is not always admitted, and, often at the risk of being considered busybodies, architects have continually to guard and defend their creations against the aggressive attacks of the trade decorators, often supported by the habit of custom engendered in the client.

There is often also a strong hesitation and reluctance on the part of the layman, sometimes shared by architects, to apply colour to hard woods, especially oak, largely upon the ground of being guilty of sacrilege, or that the patron has paid for oak perhaps at some sacrifice

which he hopes to recoup by the future pride of its possession, but which when the wood is obliterated by colour and gold is denied him. Charity forces us to admit that such a sentiment is human, but it fails to convince the colourist, who only sees his final aim curtailed in its crowning result. The failure to realise that hard wood may be employed for durability alone, and therefore is especially suitable and worthy of receiving skilled and careful colour treatment, has, I fear, often deprived us of what would otherwise have been valuable additions to our colour possessions and our colour enjoyment.

I think what architects have to ask themselves is: Have they fully utilised the opportunities of colour in their work? Has this valuable and important sense received its legitimate appeal in their completed results?

I have the impression that colour of an enduring type, decoration even of an intending permanency, is still the unfortunate exception, not only in domestic work, which can be partially excused by existing social conditions, but in our public and devotional buildings, where no such conditions exist. I not only recall the absence of great mural decorations, from which these buildings have lost the occasion of a great appeal and the opportunity of a great impression, but the same absence of colour and of pleasure in colour is also felt in the minor surroundings. The many exhibits in our museums alone recall the numerous opportunities which previous generations never neglected, by which their appreciation of and natural desire for colour found an outlet; to them monumental and decorative colour appeared as necessary as useful form; one was incomplete unaccompanied by the other. The roofs, the reredos, the altar, the font, the furniture, the chair, the chest, whatever the subject, was seldom complete—an evidence that form, however perfectly rendered, was not sufficient in itself to satisfy.

Pardon me if I would dare to suggest that, when future funds will permit, even these our walls might more clearly indicate that the possessors have no permanent intention to be satisfied with the security of fashion, but are prepared by example to show that their appreciation of mural colouring corresponds with the distinction of their calling.

The passing away of heraldry and the needful use of armorial bearings is unfortunately depriving us of one useful and decorative source of colour, often the only *motif* and opportunity of relief which was given to the past, and it is difficult and often impossible to supply the place of that jewelled touch of rich colour which was yielded by its requisite purpose.

In seeking the reason why the painters should have deserted us, thoughts turn upon possible causes. It is disconcerting to believe that our productions are so uninteresting and so dull that they fail to attract the painter and he feels that they offer no scope for his craft and his contribution, or that it can be the plea of economy which intervenes when we remember the expenditure on the so-called architectural features and enrichments which would pay for permanent decoration of a high order, not once, but more.

Or is the cause to be sought in the changed disposition of our patrons? have they lost the desire to see and to have contact with simplicity and great scale decoration dignified by permanency of noble thought and intention, by which the genius of the painter may be encouraged to develop his special faculty and contribute enduring records of the ideals of human conduct and attainments, subjects of emulation that may stimulate our æsthetic and intellectual progress?

Have the painters deserted us because they have other and better things to do; is it that decorative art has become the poor relation, and they have forgotten that "the best sculpture yet produced has been the decoration of a temple front, the best painting the decoration of a room," that portable art expressed by the easel picture, "independent of all place—to-day over the sideboard, to-morrow between the windows,"—can never supplant in importance the

work of a fixed position? The more they are portable the more they become unsuitable; their offence often increases with their merit of realism.

In the work the painters have given themselves to do we readily testify to their unqualified progress, but they are as "where the flowers and fruits of the intellect abound, but it is the abundance of a jungle, not of a garden." Continuously, when seeing their wonderful productions, their technical skill, their developed sight, their exquisite subtleties, we forget that we are architects with decorative ideals who crave and seek that skill and genius for the completion and embellishment of our efforts. They force us to reflect that, had the same search and earnestness been only applied to decoration, what a gain it would have been to our interiors, and, I think, to themselves—an opinion evidently held by Ford Madox Brown when he wrote, "It only remains for one to point to the fact that mural painting, where it has been practised jointly by those who were at the same time easel painters, has invariably raised those painters to far higher flights and instances of style than they seem capable of in the smaller path. Take the examples left us, say, by Raphael and Michelangelo, or some of the earlier masters, such as the 'Fulminati' of Signorelli, compared with his specimens in our National Gallery, or the works left on walls by even less favoured artists, such as Domenichino and Andrea del Sarto, or the French De la Roche's 'Hemicycle,' or our own great painters Dyce and Maclise's frescoes; the same rise in style, the same improvement is everywhere to be noticed, both in drawing, in colour, and in flesh painting."

In conclusion, greatly as architects should regret this disastrous separation of painters from architecture, there lies beyond the cause of it; the endeavour on our part should be to neglect no opportunities that may influence to bring back the painter to our assistance, that the art of great decoration shall be, so far as we are able, a neglected craft no more, but shall continue to embellish our efforts of the future as it has jewelled and crowned others of the past.

NOTE.—It may be useful to mention that the subject of Colour in its relation to Form was very fully treated by Mr. March Phillips in his contributions to the *Contemporary Review* a few years ago.—E. W.

DISCUSSION.

Mr. LEONARD STOKES, *President*, in the Chair.

PROFESSOR GERALD MOIRA [*Hon. A.*], proposing a vote of thanks to the authors of the Papers, said: There is very little one can say after listening to the breezy teaching of Sir Alfred East and the brilliant literature of Mr. Edgar Wood. Personally I feel that I would far rather do something than say it, for it would be so much easier. One thing I enjoyed enormously about Sir Alfred East's paper: he spoke for his own job. Certainly I think that all landscape painting, when carried out in the manner which Sir Alfred has shown us, is the most beautiful decoration. I feel that to-day more mural work is being done than at any other point in the history of our time, and I am

sure that we owe a great deal to the architects in this respect. But their greatest difficulty, as most of us know who have to deal with them, is the question of the length of their clients' purse; and if we can only club together and arrange to do things perhaps a little more economically, we shall get work done that will make the Fifth Georgian era very interesting in the future.

Mr. J. D. CRACE, F.S.A. [*Hon. A.*], in seconding the vote of thanks said: We have listened to two interesting Papers, and naturally they call up many ways of looking at subjects already most interesting in themselves. As regards the architectural

side of the question, both lecturers expressed the desire of the painters and architects to sympathise with each other, and that is undoubtedly what is necessary. But there are two or three sorts of sympathy. There is very platonic sympathy, there is real and genuine sympathy, and there is helpful sympathy. I am reminded of the anecdote of the officer who, walking along the street, ran against a man who was selling buns and recognised in him an old brother-officer who had come down in the world. "Can this be you?" he asked. "Oh, yes, it's me right enough," said the other. "Then allow me to express my sincerest sympathy," said the first. "Damn your sympathy," said the man vending cakes; "buy a bun!" Architects on their side have a little of the feeling of this bun-seller. What architects want in decoration is not so much subtlety in the subject of the mural painting as that the spirit of their architecture should be expressed. The great difficulty is that the modern English painter is not sufficiently versed in architecture to understand what the architect is longing for. Naturally the architect is very unwilling to have his architectural effort destroyed by the distribution of colour in the wrong place, and I notice that Sir Alfred East spoke of the provision by architects of spaces for the decorative painter. But the decorative painter really has the building itself for a space, and the great desideratum is that he should select for his colour such distribution as will express the constructive form and accept the spaces which the architect would naturally distribute, using them in such a way as also to express the structural form. In the execution of the mural painting itself there is much to be borne in mind, especially with regard to the architectural aspect of the work. If we take the period between the years 1300 and 1600 we shall find that the old painters who worked in those centuries never left a picture alone on the wall. It was always supported by such accessories as would weld it into the building itself. That is a point which appears to be entirely overlooked by the modern painter. The colour was distributed in such a way as to lead the eye to the architectural structure as well as to the work of art. The work of art became the jewel of the whole building, and the scheme of decoration, as I may call it, became a part of the building itself. In order to illustrate my point, I have brought with me the reproductions of some famous old pictures used for mural decoration. Here is one, the work of Giotto, and it will be seen that the artist has welded the

whole thing together by means of bands of ornament and colour which at once give a feeling of solidity to the work, and instead of leaving the pictures to destroy the sense of surface these bands of ornament around the work themselves illustrate that plane surface which the architect feels it so essential should be expressed. Then if we skip over a century or so we come again to an instance where, a large surface having to be painted, architecture was made use of in the painting itself to convey the idea of stability, and the grouping of the figures was related to an architectural setting. The architectural setting of the painting prevented the large area of pictorial subject from becoming a sort of hole in the wall and destroying the sense of solidity. Here, again, is a Pinturicchio fresco, demanding something more than mere skill in placing. It was necessary to colour it so that the whole building became the picture. From the ground to the ceiling the entire decoration is treated in relation to the architecture. Here is a fresco of Signorelli's. It will be seen at once that the pilasters and columns which were introduced made the fresco a part of the architecture of the building. Of course, the decoration was not limited to that particular area of composition, but it was extended to other parts of the building. The colour was carried up the ribs of the roof, and the lower part of the wall was painted with ornament and with large medallions, and nothing was left to suggest the isolated picture let into the wall.* Our painters may have sympathy with us as architects, but until they keep always in mind the expression of the architecture of the building in some such way as this, that sympathy will never be quite real.

MR. H. HEATHCOTE STATHAM [F.] said: While entirely supporting the vote of thanks for these two most interesting Papers, I think that the basis of discussion might well have been a consideration of the colour of the architectural materials themselves—a matter which in the present day is much neglected. We are too often content to erect buildings in monochrome when we might have the effect of colour by the use of various colour materials. That is, of course, a much less intellectual side of the question than the one to which we have listened this evening, but from the point of view of architecture it is very important. But the special reason for my rising is

* See p. 207 for list of illustrations shown by Mr. Crace to illustrate his point.

because I think there is an inclination to depreciate most unjustly what is called the easel picture. At present we make a very confused use of the word "decorative." We used to think that a decorative painting was one which was treated rather flatly and in a somewhat conventional manner in order not to quarrel with the idea that the surface on which it was painted was a wall. Now we have people telling us that all painting is decorative painting. It is true that all pictures must be designed so as to have a harmony of line. Landscape is distinctly decorative in that sense. But there is a distinction between the decorative painting properly so called and painting which depends upon itself. The painting which depends upon itself is often one of the greatest efforts in art. Take a work which I look upon as perhaps the finest in the National Gallery—Titian's "Bacchus and Ariadne." Is that a decorative picture in the ordinary sense? I say that it is not. It is a splendid piece of colour, but it has the power to assert itself independently of its surroundings. If I possessed the "Bacchus and Ariadne," I would not care against what surroundings it showed itself. Again, take Corot's landscapes. Are not these poems in themselves? I think it is undervaluing the great art of painting to represent it as if it only came to its highest when it is conventionalised to its surroundings. The name of Madox Brown has been mentioned this evening. Brown's best work, in my opinion, is by no means his mural painting on the walls of the Manchester Town Hall, but his easel picture the "Last of England," at present in the Tate Gallery. Painting, I repeat, has a claim for itself, apart from being merely decorative. I quite agree that the finest decoration it is possible to have for a building is the mural decoration, but as long as it is decoration it is necessary to give up something in the painting, otherwise it will clash with the architecture. Among the landscapes at the Salon—and I think that the French are foremost in landscape painting—it is possible to find a distinct difference between those landscapes which are treated decoratively and those which are not. In the last Salon, for example, there was Calve's "Harmonie du Soir," a noble landscape, simply and broadly treated, with no details which I should have called decorative. But we do want landscapes sometimes which, without being realistic, show something of the effect of Nature, and the more they show the effect of Nature the more they

get away from architectural surroundings. Painting has its own rights and cannot be reduced merely to the decoration of buildings. If it is to harmonise with architecture it must give up something of itself. I do not think the easel picture should be sneered at merely because, as Mr. Wood says, it can be carried about anywhere.

MR. H. G. IBBERSON [F.]: I should like to be allowed to associate myself very heartily in the vote of thanks to both speakers and to refer briefly to the paper by Sir Alfred East. This to me divided itself into two parts, a part I understood and a part I didn't! The part referring to the necessity of the architect bearing the painter in mind from the first seemed almost familiar. The part in which he told us that certain colours suggested certain forms, and that certain forms suggested certain emotions, was to me (in the way he put it) quite new. I desired more of those illuminating practical instances which he seems expressly to have avoided. What form does red suggest? To me it suggests only a form of political activity with which I am in imperfect sympathy! And if, as Sir Alfred states, a curved line is associated with material things and straight lines with infinity, ought we not to seat our President, who may be said to typify spirituality, in the adjoining room with a flat ceiling, and have our cakes and ale in this, where it is curved?

SIR ALFRED EAST, in replying to the vote of thanks, said: I must thank Mr. Statham for his defence of easel pictures; I defend them myself also, for, being a painter, I feel it my privilege as well as my duty to do so, and I do not object to any other craftsman taking the same course: therefore I strongly disagree with Mr. Wood, who seems to think that the easel picture is not a suitable decoration for a house because it lacks the architectural quality of permanency and can be moved from one part of the house to another. Would he condemn tapestries, mirrors, porcelain, &c. for the same reason? for these also are capable of removal from the walls they decorate. What of books? Would he discard them? He seems to think that a fine picture has no other object to serve but as a decoration. Are we to rule out books also on account of their impermanency? I think we should not care to live in a house, no matter how architecturally perfect, if we were deprived of art and literature.

MR. EDGAR WOOD, in reply, said: I was interested in Mr. Crace's contribution with regard to the frame of the picture in wall decoration, and I quite agree that these things are considerably assisted by the treatment of the frame, although some of the frames he has shown us, employing pilasters and pillars for borders, are not quite logical in their treatment. With regard to the remarks upon the easel picture, these may have their rightful place. The position of the painted altar pictures justifies such an opinion and indicates their scope. But the greater and more successful employment of the painter's contributions is where they become an inseparable part of a whole from the commencement of their original conception, and not where they constitute a total in themselves. A comparison of where easel pictures are displayed in their collective result (as at specially constructed and arranged picture galleries, such as national and private collections) with the results produced by interiors containing specially designed work (as the Sistine Chapel, the Library at Siena, the Spanish Chapel of Sta. Maria Novella at Florence, the Riccardi Palace at Florence) will, I think, justify the claim of the latter as the more logical and greater achievement. However exquisite and jewel-like the easel picture may be, unless produced for a special place and purpose (which is rarely the case), its consequent isolation entails discord. The habit and training of the architectural mind may account for much difference of opinion in this respect. The question has been asked what is decorative in the painter's work. In my paper this was alluded to, but examples may indicate still further what was in my mind. The work of Carpaccio at the Accademia at Venice, Pinturicchio at Siena, Botticelli, Giotto,

Cimabue, Veronese, Tintoretto, to me exhibit in varying degree the decorative quality as compared with the works of Raphael, Murillo, and Turner. I think that a thing which can go here and everywhere and fit only accidentally cannot be compared with those things which are intended for the place they occupy.

* * * Illustrations to the Papers included a charming collection of water-colour studies by Mr. Edgar Wood, the subjects including the Mosquito Chapel, Alhambra; the Palazzo Municipale, Siena; Court of the Myrtles, Alhambra, showing loggia with wood ceiling enriched with colour and mother-of-pearl; studies of fresco at San Zeno, Verona; mosaic and relief colour in the Baptistery of Ravenna; interiors of Torcello, St. Mark's, and the Church of the Frari, Venice; San Marco, Florence; interior of the Cathedral at Monreale, showing richly coloured wood roof; S. Trinità, Florence, with designed decorative composition over end chapels; mosaics of San Vitale, Ravenna; interior of Cathedral of Siena; the Church of St. Francis at Assisi.

Mr. Crace exhibited a number of reproductions of famous old frescoes to illustrate the point brought out in his remarks about the decoration being so treated as to become part of the building itself. The subjects shown were "The Ecstasy of St. Catherine," from a fresco by Razzi; "Philosophy," from a fresco by Raffaele, on the ceiling in the Stanza of the Vatican; "The Death of St. Fina," after the fresco by Domenico Ghirlandaio in the Chapel of St. Fina at S. Gimignano; the Sala Piccolomini at Siena, by Pinturicchio.

MICHELOZZO MICHELOZZI.

By FREDK. R. HIORNS [A.].

THE brilliance of Brunelleschi's genius was such as outshone that of almost all his contemporaries, in spite of the acknowledged greatness of many of them. Among these may be counted Lorenzo Ghiberti, Donatello, Luca della Robbia, and Michele di Bartolommeo, or Michelozzo Michelozzi as he is commonly called. These, with Brunelleschi himself, constituted a coterie of Florentine talent hardly excelled in any other period. Florence then—early in the fifteenth century—stood at probably its highest point in æsthetic achievement, and these great masters brought it a fame which passing centuries have, with increasing emphasis, confirmed. The first half of the fifteenth century witnessed the current of European art turned, as it were, into another channel, and for this remarkable change citizens of Florence were chiefly responsible. Brunelleschi and Michelozzo were practically the authors of the movement as far as the classic revival in architecture is concerned, and in conjunction with Ghiberti, Donatello, and the della Robbia furnished just that aspect of the sculptor's art needed to round off the introduction of the new æsthetic phase.

Michelozzo Michelozzi was, according to Vasari, born in the year 1396, presumably in Florence, but both the time and place of his birth are obscure. We know, however, on good authority, that in his youth he studied sculpture and design with Donatello, previous to which he had worked under Ghiberti, and assisted him in the gates for the Florentine Baptistery. Under the tuition of two such masters, and aided by undoubted natural talent, he became one of the most able sculptors of his time. Vasari records that "Donatello availed himself for many years of Michelozzo's aid; the latter having acquired great practice in works of marble as well as in the casting of bronze." Among other things he assisted Donatello with the monument to the deposed Pope John XXIII. (Baldassare Cossa) placed to the right of the high altar in the baptistery, or church of S. Giovanni Battista, at Florence, 1424-1427, and executed the figure of Faith; while he executed a statue of San Giovannino to be placed over the door of the sacristy opposite (according to Vasari) which was much admired and now reposes among the modern bronzes of the Florentine Gallery. He likewise assisted Luca della Robbia with the bronze doors of the northern Cathedral Sacristy—a work considered to be second only to Ghiberti's "Gates of Paradise"—and the St. Matthew on the exterior of the church of Or San Michele is attributed to him and Ghiberti. The date of the latter work appears to be 1422.

The Pulpito della Cintola, on the exterior of the Duomo at Prato, is a joint work of Donatello and

Michelozzo, with bas-reliefs probably quite as beautiful as those of the more famous *cantoria* of Santa Maria del Fiore. The two angel figures which belonged to the Bartolommeo Aragazzi Monument at Montepulciano—and now in the South Kensington Museum—furnish all the evidence necessary to emphasise Michelozzo's ability as a sculptor.

Our interest, however, is not so much with Michelozzo's works in sculpture as with his more important productions as an architect. He was one of those composite artists—of which the early Renaissance produced so many—whose talents were not confined to one expression of art only, but who practised it in the comprehensive or universal sense. The character of the times and the method of an artist's training admitted of this. The influence of Brunelleschi, who was building the cathedral dome while he worked with Ghiberti and Donatello, doubtless led his thoughts towards architecture. Brunelleschi's friendship for Donatello, who had shared the fortunes of his first pilgrimage to Rome, and his frequent association with Ghiberti, must have early brought him into contact with Michelozzo. That the latter studied with advantage the reviving architecture, as represented in Brunelleschi's executed works, is made abundantly clear in the buildings he himself did, and Brunelleschi possibly may have been glad to avail himself of the assistance of a younger man of kindred tastes. When the dome of Santa Maria del Fiore was started, in 1420, Michelozzo was twenty-four years of age, and so great and daring a task would inevitably stir his imagination and stimulate his interest in architecture. Cosimo de' Medici (*Pater Patria*), who delighted in the society of artists, recognising his merits—as he had already those of Brunelleschi—attached him to his service, and was, throughout his life, a generous patron and friend. In the troubles which occurred at Florence in 1433, and led to the imprisonment and subsequent banishment of Cosimo, Michelozzo was one of "several learned and ingenious men" who accompanied him to Venice. Here he was employed in "making models and drawings of the most remarkable buildings in Venice, and also in forming a library in the monastery of St. George."* Vasari also records that "in addition to the many designs and models which he made in that city for various private dwellings and public buildings which he decorated for the friends of Cosimo and other nobles, Michelozzo constructed the library of the monastery of San Giorgio Maggiore." This he did at the expense of Cosimo, to whom, it is said, this building alone could give pleasure during his exile.

* See Roscoe's *Life of Lorenzo the Magnificent*.

The library appears to have existed until the year 1614, and then to have been destroyed to allow for a rebuilding of the monastery on the completion of Palladio's church. A carved wooden crucifix by him, since placed over one of the altars of the church, is all that remains of Michelozzo's work here.

When Cosimo was recalled to Florence in 1434, Michelozzo shared in his triumphal return. It was apparently about the time of this event that he planned and built for Cosimo the palace now

Europe; but Cosimo was led by that prudence which, in his personal accommodation, regulated all his conduct, to prefer the plan of Michelozzo, which united extent with simplicity and elegance with convenience. With the consciousness Brunelleschi possessed also the irritability of genius, and in a fit of vexation he destroyed a design which he unjustly considered as disgraced by not being carried into execution." However, the preference shown for Michelozzo's design, in this instance, certainly did not imply any lack of confidence in



PALAZZO RICCARDI, FLORENCE.

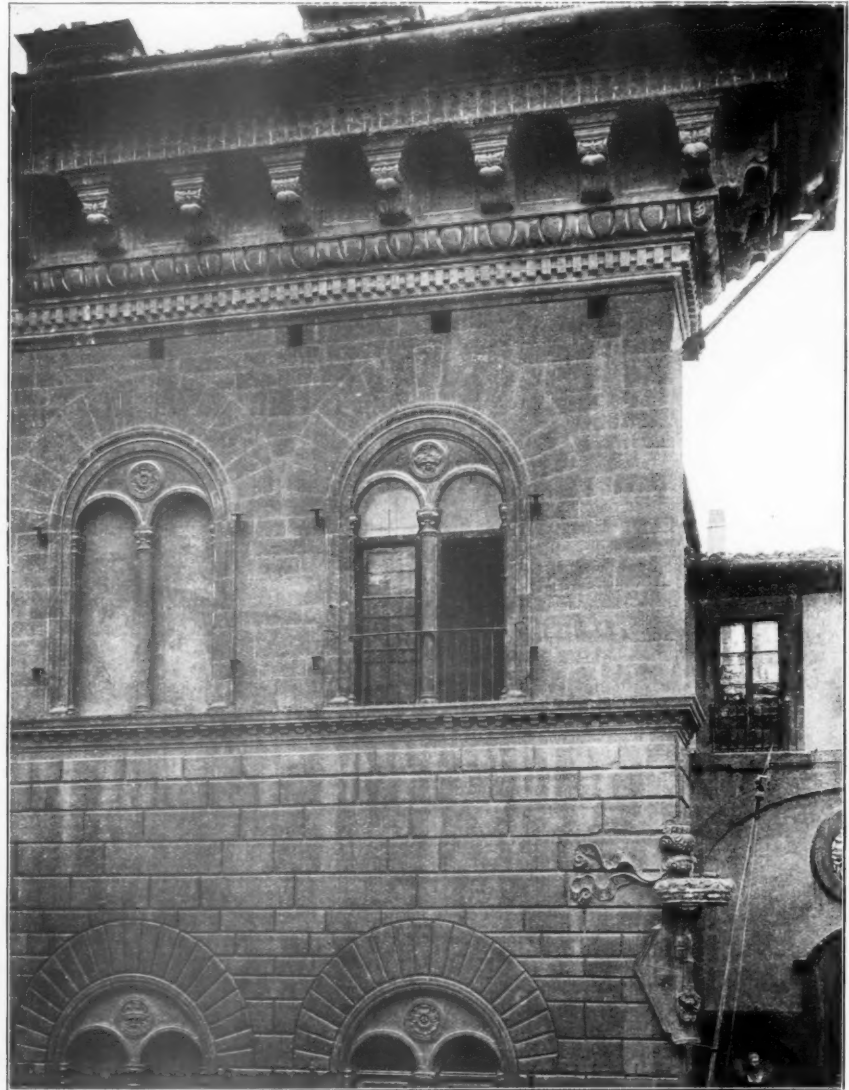
so well known by the name of Riccardi, and undoubtedly one of the most notable of Italian Renaissance buildings.* The story of an earlier design made for the palace by Brunelleschi is well known. As has been well said by the biographer of Lorenzo, "Brunelleschi gave scope to his invention and produced the design of a palace which might have suited the proudest sovereign in

Brunelleschi on the part of Cosimo de' Medici. It is well known that he acknowledged him on all occasions as the first architect of his time, employed him on many commissions—which included the church of San Lorenzo—and after his death, in 1446, provided a monument to his memory. The less ambitious scheme for the palace evidently embodied more correctly the requirements and ideas of Cosimo and was accordingly carried out. Vasari says of it that "Michelozzo deserves all the more credit for this building, since it was the first palace erected in Florence after modern rules, and in which the rooms were arranged with a view to conveni-

* There is some doubt as to whether the building of the Medici Palace preceded or followed Cosimo's exile from Florence, but the time mentioned above has Roscoe's authority, and appears, on the whole, most likely to be correct.

ence as well as beauty." Quatremère de Quincy's* remarks on the subject may be read with advantage, and also his discussion on the influence of material, and the character of the times, as affect-

posantes entre toutes celles des palais de Florence. L'emploi des bossages, sans perdre son caractère de force, y est ménagé avec plus de variété qu'au palais Pitti. Les fenêtres y sont, comme à ce



PALAZZO RICCARDI, FLORENCE : DETAIL OF EXTERIOR.

ing the design of Florentine *palazzi*. "Le Palais Medici," he remarks, "est une des masses les plus im-

* *Histoire de la vie et des ouvrages des plus célèbres architectes*, par Quatremère de Quincy.

dernier, en arcades divisées par une colonne qui y fait deux ouvertures. Le soubassement du palais est occupé par cinq arcades diversement espacées, et dont une est la porte; les autres sont remplies par de beaux chambranles de fenêtres. Le palais

est couronné par un entablement riche, mais un peu massif, et généralement inférieur à celui d'un palais du même genre, le palais Strozzi." Following after the Medici Palace it would be strange perhaps if the Strozzi did not in some respects improve upon it; yet the general effect produced by the former is surely the finer of the two.

The present building is considerably larger than as originally built. When acquired by the Riccardi family, about the middle of the seventeenth century, additions were made which almost doubled the length of the main frontage and radically changed the proportions of the building. Happily the original architectural treatment was closely followed—the designer of the additions showing a proper consideration for the claims of Michelozzo's structure in so successfully adapting its excellencies in extending the building. The treatment, though classic in detail, is distinctively Tuscan in general character. An appropriate distinction is made in the treatment of the wall surfaces, in the three stages of the building, and the proportions and ornament alike exhibit a discriminating taste. The variations in the ground story "bossages"—to which de Quincy refers—produce an excellent effect. The main façade, though so simple in its elements, is about 300 feet long by 90 feet high, and its fine scale, and the sense of indestructibility imparted by its massive character, make it worthy of comparison with Roman work. Even Fergusson* was impressed by "its proud contempt of those structural exigencies which must govern all frailer constructions," and regarded this palace as illustrating all the best characteristics of its style. So also Forsyth speaks with admiration of "a construction which fortified the whole basement with large, rude, rugged bossages, and thus gave an imposing aspect, and sometimes a necessary defence to the nobility of a town for ever subject to insurrection."

Michelangelo appears to have made some alterations to this building, but to what extent is not clear. It has been said that he was responsible for forming the openings in its lowest stage, which originally presented an unbroken face—entire as a Cyclopean wall—but the authority for this seems doubtful. These ground floor windows are thought to be the first examples which show cills supported by consoles.

Of the internal courtyard the lowest stage forms an open arcade. The great gallery has a ceiling decorated in fresco—a masterpiece of Luca Giordano. It was in this hall that Charles VIII. of France was received, and, in answer to his threat to the deputies, received the spirited reply of Pietro Capponi, "If you sound your trumpets we will ring our bells." Other persons entertained at this palace were the Emperor Charles V. and Pope Leo X., and here also the notorious Duke Alessandro, illegitimate brother of Catherine de' Medici, was

assassinated by his treacherous kinsman, Lorenzo.

Benvenuto Cellini's interesting account of his visit to Alessandro in this palace will be found detailed in his "Memoirs."

The beautiful chapel—in Michelozzo's portion of the building—contains the frescos of Benozzo Gozzoli (disciple of Fra Angelico), including a Glory, a Nativity, and an Epiphany. These glorious decorations are thought to have been painted by lamplight, there being originally no window to the chapel. The ceiling is flat, and the architectural details of the room, though richly treated, show excellent taste.* Other portions of the interior have been considerably altered since Michelozzo's time.

Taking leave of this palace we may well pay it that homage which the inscription on its portal invites—

Hospes—Mediceas olim aedes, in quibus non solum
tot principes viri, sed et sapientia ipsa habitavit,
aedes omnis eruditionis quae hic revixit nutrices—
Gratus venerare.

It would appear that, about the time the Medici Palace was in progress, Michelozzo was called upon to restore and reconstruct portions of the old Palace (Palazzo Vecchio) at Florence, which Vasari draws so much attention to in order to emphasise the superiority of the alterations which he himself made to the building more than a century later. Michelozzo's work appears to have comprised the construction of the outer courtyard, and consequent changes in the adjoining buildings, considerable additions being also made for the more adequate accommodation of the Signori, the Gonfalonieri, and the attendant servants and military. Many new and beautiful ceilings were also formed in the old building, and doors and windows provided "after the modern fashion and similar to those the master had constructed in the palace of the Medici," and the chapel was improved and decorated. In a word, as Vasari says, "he gave to the whole building that perfection of completeness which is proper to such a palace." Some of the carved ornaments were done by himself, including a doorway at the entrance to the Court "with pillars of *pietra forte* and very beautiful capitals, a cornice, and double architrave of very good design, in the frieze of which he placed the arms of the commune." Unfortunately this door has since been removed. As a reward for his work at the Palazzo Vecchio, Michelozzo was elected one of the Gonfalonieri of Florence—a very high and honourable office.

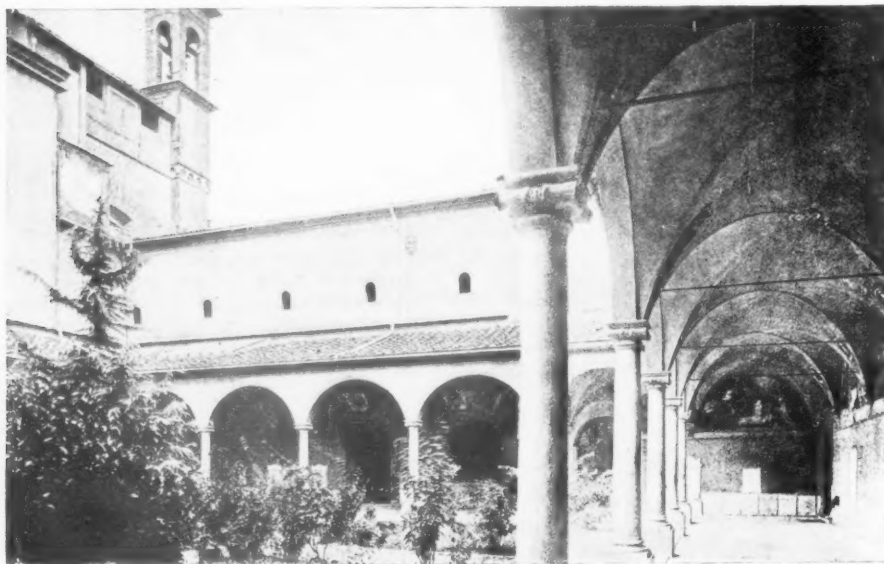
It was in the year 1437 that Cosimo de' Medici commissioned Michelozzo to build, on the site of some ruinous buildings occupied by monks of the Order of St. Sylvester, what is now known as the

* For illustrations of the Riccardi Palace, see Gauthier. There is a coloured model of a portion of the chapel in the South Kensington Museum.

* History of Modern Architecture.

Monastery of St. Mark, or Museo di San Marco.* Cosimo had obtained the Pope's permission to replace the notorious Sylvestrine monks by those of the Dominican Order, and instructed Michelozzo to design for them buildings "on the most extensive and magnificent scale, with all the conveniences that those monks could possibly desire." The buildings included a chapel, dormitories, library, and a cloister, and were completed in 1443 at a cost to Cosimo of 36,000 ducats—a very considerable sum at that time. In 1454 a severe earthquake damaged the buildings and almost destroyed the library, but Cosimo had them carefully restored, and took the opportunity to raise the roof of the library so as to admit of a more extensive collection

The buildings are very plainly treated, as befits the austere character to be associated with a fifteenth-century monastery. The architectural treatment is very reminiscent of some of Brunelleschi's work, more especially as expressed in the cloistral buildings of San Lorenzo at Florence. As finally completed, Vasari described it as being "the best conceived and most beautiful and convenient building of its kind to be found in Italy, thanks to the skill and industry of Michelozzo." Popular fame attaches to it chiefly from its association with Savonarola, and from the possession of the wonderful frescoes of Fra Angelico—surely the most religiously beautiful paintings in the world. The Beato Angelico was a close friend of Michelozzo's,



ST. MARK'S CLOISTER, FLORENCE.

of books. The establishment of this library fulfilled a pet ambition of Cosimo's, and the opportune death of Niccolò Niccoli, the greatest manuscript collector of his time and one of its most learned men, endowed it with a store of most valuable works. Distinguished as being practically the first public library to be formed in Europe, its illuminated manuscripts were among the finest in the world.†

* Professor Villari's *Life and Times of Savonarola* furnishes some interesting particulars of this monastery during Savonarola's day.

† Florence—and indeed the whole of Europe—owes a great debt to the Medici family for their encouragement of learning in the establishment of many libraries, which in the fifteenth and sixteenth centuries were somewhat of a novelty. It is recorded of Lorenzo that, when at the point

and worked with him for several years, until summoned by the Pope to Rome to paint in the Vatican. The architect's portrait has been introduced into several of the friar's paintings, including his "Deposition from the Cross" in the Accademia delle Belle Arti. It was in the middle of the library hall, "under the simple vaults of Michelozzo," that Savonarola placed the sacrament and, collecting the friars around him, delivered to them his last address.

The chapel of the Medici, in Santa Croce,

of death, he remarked to those around him, "I would fain have this same Death put off his visit to me until the day I had completed your Library." Florence in the fifteenth century was a great centre of erudition, and the more learned brothers of the Dominican order resorted to the monastery of San Marco.

Florence, is another of Michelozzo's works, and contains a marble tabernacle by Mino da Fiesole, a relief of the Madonna attributed to Luca della Robbia, and an altar-piece—a Coronation of the Virgin—by Giotto. Vasari also mentions the doorway leading from the church to the sacristy "which the master executed in grey stone, called *macigno*," and which was much commended for its novelty and for the beauty of its decorations; since it was at that time "but little the custom to imitate the good manner of the ancients, as Michelozzo did in that case."

The marble chapel of the Crucifix, in S. Miniato al Monte, was designed by Michelozzo in 1448 for Piero de' Medici. It was of this church that Ferguson said "it would be difficult to find one in Italy containing more of classical elegance, with perfect appropriateness for the purposes of Christian worship." Another work attributed to him is the porch of the church of S. Felice, Florence—near the Pitti Palace.

For Cosimo Vecchio, Michelozzo also built the Villas Mozzi and Careggi and the Palace of Cafaggiolo—all of them in the environs of Florence. The last mentioned of these—about ten miles from the city, along the Bologna road—partook of a fortress character and was surrounded by a ditch, but this has since been filled in and other changes made. Near by are ruins of the once celebrated Villa of Pratolino, built by Francesco de' Medici for his mistress, Bianca Cappello. The beautiful Villa Mozzi, with its fine terraces and gardens, is delightfully situated close to Fiesole, and was the favourite residence of Lorenzo the Magnificent. Here he gathered around him the famous literati of his time and discussed with them the much favoured Platonic philosophy. It was at this villa that the Pazzi proposed to murder Lorenzo and Giuliano the elder—the plan being frustrated by the illness of the latter. The view over Florence from the hill is magnificent. The situation of Careggi also—about three miles north-west of Florence—is extremely beautiful, and it has been described as "the most bewitching of all the Medicean villas." It was in this house that Cosimo, *Pater Patriæ*, died on 1st August 1464, and Lorenzo also in 1492, following his deathbed conversation with Savonarola. This renowned villa possesses a most elegant internal loggia.

The Palazzo Tornabuoni, at Florence, was built by Michelozzo for Giovanni Tornabuoni, and afterwards came into the possession of Alessandro de' Medici, Cardinal of Florence. It still exists as the Palazzo Corsi-Salviati, but was remodelled in the year 1867. The Palazzo Strozzi—near by, and somewhat similar to the famous Strozzi Palace—is by some attributed to Michelozzo (1460), and Bocchi* ascribed the Ricasoli Palace, Borgo Ognissanti, to him also. He prepared a design for

the citadel of Perugia and improved the sources of water supply at Santa Maria degli Angeli, Assisi, adorning the wells there with a rich and beautiful loggia. He made also some alterations at the convent by Cosimo's instructions. Although credited by Vasari with works in marble and bronze at Genoa, it does not seem possible to find what are referred to.

The extraordinary and magnificent *Cappella della santissima Vergine Annunziata*, in the Florentine Church of SS. Annunziata, was a joint work of Michelozzo and Pagno di Lapo Portiginai, the latter—also one of Donatello's pupils—being chiefly responsible for its actual execution. The chapel was constructed for Piero de' Medici, and the materials used were of great richness. The columns (17 feet high), entablature, and canopy, or ceiling, are of marble, and the whole is most richly carved and decorated with enamels, mosaic, gold, and precious stones, which, with the bronze doors and railings and other fine metal work, candelabra, and silver hanging lamps, form a monument almost dazzling in its sumptuousness. The much venerated painting of the Virgin, behind the altar, is a thirteenth-century fresco by Pietro Cavallini, a pupil of Giotto.* The painting of the Saviour, above the altar, is by Andrea del Sarto, and the crucifix by Giuliano di San Gallo. This celebrated chapel gives evidence of the wealth and importance of the Medici family at the period of its foundation. Piero de' Medici availed himself of Michelozzo's services not only because—as Vasari puts it—"he highly estimated the skill of that master, but also because he knew how faithful a friend and servant the latter had been to Cosimo his father."

In the year 1460, or thereabout, Michelozzo was in Milan engaged in restoring a house presented to Pigello Portinari—representative of the house of Medici in that city—by "the illustrious Francesco Sforza, fourth Duke of Milan, as a mark of his gratitude and also of the friendship which he felt for him, and for the worthy memory of the magnificent Cosimo," as recorded by Filarete in his book on architecture. Portinari, a very wealthy man, expressed his gratitude for the gift by enlarging and improving the house, re-embellishing it and "making it like new at no little expense." This house, in the Via dei Bossi, became the headquarters of the Medicean Bank and was later known as the Vismara Palace. It appears to have been destroyed about the middle of the eighteenth century, but one of its fine stone-sculptured doorways—bearing the arms and portraits of Francesco Sforza and Bianca Maria Visconti—is to be found in the Museo Archeologico at Milan. The two carved female figures, which originally embellished the palace front, are considered to have been sculptured by Michelozzo himself, and if so it was a remarkable performance for a man sixty-five years of age.

* *Bellezze di Firenze*, Francesco Bocchi.

* See Vasari, and Lanzi's *History of Painting in Italy*.

Michelozzo's connection with the restoration of Pigello Portinari's house was chiefly of importance in that it led to his receiving from Portinari the commission to build a chapel to contain the mausoleum of Peter of Verona, adjoining the ancient church of Sant' Eustorgio, Milan. This militant saint—whose memory was thus to be perpetuated—had obtained great fame, in the beginning of the thirteenth century, by his zeal for the extermination of heretics. This somewhat misdirected enthusiasm led to his own murder in the year 1252. A mausoleum was made to contain his remains by the Pisan sculptor, Giovanni di Balduccio—pupil of Andrea Pisano—and, after three years' work, was finished in 1339 at a cost of two thousand gold ducats.* The body of the saint was deposited in the monument in the following year, the latter being then placed in an inclosed portion of the northern aisle of the church. There it remained until, in 1462, Pigello developed his scheme for building a special chapel "for the body of St. Peter Martyr, owing to the great veneration he had for that saint."† A site was found on vacant ground, beyond the sacristy, at the eastern end of the church, and Michelozzo designed the building. Begun in 1462 the chapel was finished in 1468, in which year Pigello Portinari died and was buried within the building. The plan is square, with a square recess on the eastern side, forming the sanctuary and containing the altar.‡ Each division is covered by a cupola. Some authorities trace a connection between the general conception of this chapel and Brunelleschi's Pazzi chapel at Santa Croce, Florence, but the points of similarity are not very obvious. For its size and style, this little building of Michelozzo's is, perhaps, hardly to be excelled in Italy. The cupolas are carried on pendentives above the arches spanning across the sides. The lighting is by means of windows in the side walls—of a curiously mixed Gothic character, which somewhat mars the unity of effect—and by circular "eyes" in the drum of the dome. The frescos and other colour decorations are remarkable—among the artists credited with a share in this work being Vincenzo Foppa (known also as Vincenzo the Brescian), Bartolommeo da Prato, and Bonifacio Bembo, called da Valdarno. The pendentive spandrels of the domes, and the lunettes of the cross arches and spaces above, are filled with frescos—while around the base of the dome is a charmingly modelled and coloured frieze of angels, in painted terra cotta. The dome itself, with its peculiar shell-

* A description of this wonderfully carved sarcophagus and other interesting information will be found in Commendatore Luca Beltrami's notes on "the chapel of St. Peter Martyr, in the Church of Sant' Eustorgio, Milan." See also *L'Arte in Milano*, Giuseppe Mongeri.

† From rough measurements, taken when on a visit to this chapel, the two divisions of the plan are about 31 feet square and 17 feet square respectively. The interior view was kindly taken for me by a friend—that of the exterior being my own.—F. R. H.

like formation, has also a decorative colour scheme. The walls are treated very plainly with a panelled design. Some idea of the effect of this building may be formed from the model in the South Kensington Museum. Signore Ricci* truly says of this beautiful chapel that both in its general aspect and detail "it provided, as it were, a refuge in Milan for the Tuscan art of the mid-fifteenth century—of the period, that is to say, when the architectural forms that had their origin in Brunelleschi, and their climax in Giuliano da Sangallo, were carrying all before them." Externally the Portinari chapel shows a natural and pleasing expression of the internal arrangement. The colour and treatment of the brickwork, with its fine moulded cornices and pantile roofing, is excellent. There is sufficient resemblance between the external design of the cupola and that of Santa Maria delle Grazie to suggest that Bramante—if indeed he is its author—may have got a suggestion from Michelozzo's earlier work. The alterations to Sforza's palace and the chapel of St. Peter Martyr represent the introduction of Renaissance architecture into Milan.

It is obvious that the influence of Michelozzo Michelozzi in advancing the course of Renaissance art was considerable, and that he must share with Brunelleschi—to some extent—the credit due to the introduction of the classic revival. The truth of this claim was realised by the architects, and other artists who succeeded them, many of whom acknowledged the debt owing to these two Florentines for having brought this aspect of architecture to "a degree of perfection which it had not known since the time of the ancients." Vasari, whose opinion is by no means always to be relied on, was probably quite accurate when he said that "after the death of Brunelleschi, Michelozzo was considered the most consistently regular architect of his time." The two men had probably worked together to a greater extent than is commonly realised or acknowledged. Brunelleschi's erratic temperament, and his frequent and long absences from Florence, make it likely that Michelozzo was largely responsible for the superintendence or execution of his works. Their identities became somewhat mixed, and their works show, in several instances, marked similarities. Fergusson says with regard to the Pitti Palace that, though the design is said to have been by Brunelleschi, "it is doubtful how far this is the case, or, at all events, how much may be due to Michelozzo, who certainly assisted in its erection." As he also rightly adds, "designing a building, and erecting it, were not then such distinct departments of the art as they have since become." The work of both these pioneer architects displays the bold, manly elements of the Tuscan character. The breadth and grandeur of Roman work were well expressed in those earliest examples of the Florentine Renaissance,

* *Art in Northern Italy*, by Corrado Ricci.



CAPPELLA PORTINARI, S. EUSTORGIO, MILAN.

though in a manner so distinctive as to remove them from all suggestion of mere imitation of antique remains. In this sense they falsify the common—but untrue—charge that the classic Renaissance was but a lifeless attempt at copying

édifices d'un autre âge, la variété des convenances et des sujétions imposées par le luxe de son siècle." He combined simplicity of treatment, in his works, with a sense for proportion and detail almost Grecian in its refinement. From his portrait one



EXTERIOR OF CAPPELLA PORTINARI, S. EUSTORGIO, MILAN.

a phase of art which had long before expired. Probably no more true type of pure architecture is to be found in the whole course of the Italian Renaissance than that represented by the Riccardi Palace—free as it is from the meaningless and illogical application of the orders, so commonly occurring in the buildings which succeeded it. As Quatremère de Quincy says: "Michelozzo passa pour l'homme de son temps le plus ingénieux, dans l'art d'adapter aux dispositions peu recherchées des

judges him to have been a man of genial and generous disposition, and his personal qualities, like his talents, were valued highly by his contemporaries. He died, as far as can be ascertained, in the year 1472, and was buried in the tomb he had himself prepared in S. Mark's at Florence.

In an architectural sense he worthily bridged the gulf between Brunelleschi and Bramante, and perhaps that is the most fitting tribute we can pay to his memory.

REVIEWS.

AVIGNON.

The Story of Avignon. By Thomas Okey. Illustrated by Percy Wadham. "Medieval Towns" Series. Sm. 8s. Lond. 1911. Price 4s. 6d. net. [J. M. Dent & Sons, Ltd., Bedford Street, Covent Garden.]

This little book, full of erudition and charm, deals with one of the most interesting cities in the world. For does not its history begin, if not with the Flood as some do fable, at any rate with St. Martha, hostess of Our Lord, with Lazarus her brother, her sister Mary and St. Maximin, who in the year of our Lord 35 being cast by the Jews into a ship "wythout sayle ores or other gouvernayle," voyaging up the Rhone, came across a dragon, "gretter than an ox, lenger than an hors. . . To whom Martha at the prayer of the peple came into the wode & found hym etyng a man. And she east on hym holy water & shewed to hym the crosse, which anon was overcomen, & standyng styl as a sheepe, she bonde him wyth her owen gyrdle" [another legend says her garter] "& thenne was slayne wyth speres & gaylves of the peple. The dragon was called of them that dwellyd in the contre Tharasconus." Are not these things written in the Chants of Mistral's *Mireille*, written when he made pilgrimage to the great castle church of Les Trois Maries—fourteen happy pilgrims couched in straw in a wagon, their slow leisurely progress gladdened by legend and song? In the long Pax Romana, Avignon was happy in having no history. In 583 it was captured by the Franks under Gontran, son of Clotaire, who found in the treasury 250 talents of silver and 30 talents of gold. In 738 the plains to the west were black with fiery little steeds and swarthy light-armed riders; it was the Saracens; twice they captured Avignon. Then came a long period of rivalry between the great houses of Provence and Toulouse, and, by accurate trimming, Avignon succeeded in freeing herself from the domination of both, and became an independent State, and remained a republic practically up to 1251.

The greatest event, however, in the early history of Avignon was the building, with the aid of Saint Benezet, of that great bridge across the broad Rhone, which with its bridge-chapel of St. Nicholas still survives in part, one of the most imposing monuments of the Middle Ages. This was in 1177. "Since the Pont St. Benezet was the only stone bridge between Lyons and the sea, until the building of the Pont St. Esprit in 1309, the importance it conferred on Avignon may easily be conceived. The counts of Toulouse lavished privileges on the Friars Pontiffs; popes offered indulgences, emperors and kings privileges, to all who should contribute by money or labour to maintain it in repair. Soon every road converged on the bridge of Avignon, and even to this day at Nîmes, Aix, Vienne, and many another city of the

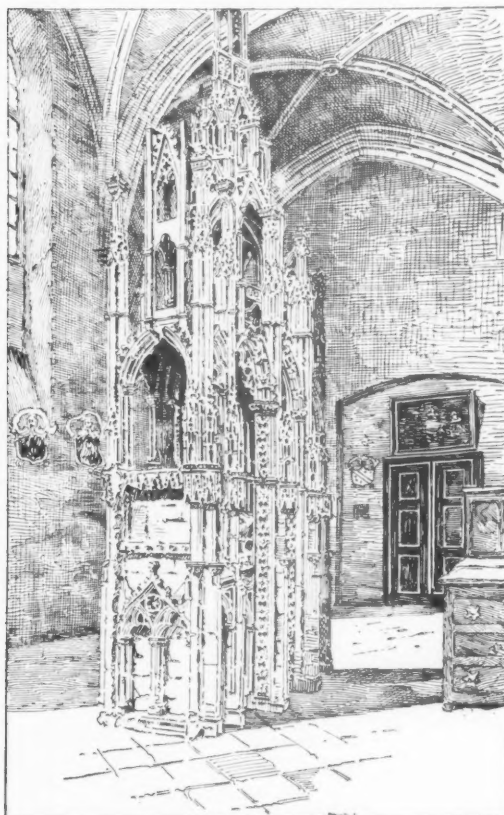
South, a Porte or a Chemin d'Avignon testifies to its former importance."

Next came the awful wars with the Albigenses; and Avignon, being in sympathy with the sectaries, was besieged by King Louis VIII., and held out for three months against the whole power of France.

Then came the greatest event in the history of Avignon. This was in 1304, when the French king, Philip, consummated his long quarrel with the Papacy by poisoning (with a dish of figs, says Villani) Pope Benedict XI.; for his confederate, the Archbishop of Bordeaux, he succeeded in getting the papal chair; and the new pope, Clement V., transferred the Papal seat from Rome to Avignon. "This fateful decision was the beginning of Avignon's historic glory. As before to the city of seven hills on the Tiber, so now to the hill city on the Rhone, every road led, and soon a constant procession of the great ones of the earth, or their envoys, streamed to Avignon, to deprecate the ban or sue for the blessing of the Vicar of Christ on earth: prelates and priests, jurists and clerks, waiters on fortune of all kinds, flocked to the little city where the vast patronage of the Christian world was dispensed and the supreme ecclesiastical court of Europe pronounced its irrevocable decrees."

Clement was succeeded by Pope John XXII. Money rained on Avignon till 1376, when that sweet Saint, Catherine of Siena, succeeded in bringing back the Papacy to Rome. It is estimated that John XXII., who was Pope for only eighteen years, left behind a hoard of 100 millions of our money. Vast, too, were the fortunes of the Cardinals. Cardinal Roger, in 1364, left three-quarters of a million in modern sterling; others were wealthier still; Avignon, and Villeneuve on the opposite bank of the Rhone, are full of their palaces. Of all these accumulations of treasure, very little was spent on churches; Avignon had then, and has still, a little Romanesque cathedral of the twelfth century; the only really important religious foundation due to these fourteenth-century Popes was the double Carthusian Monastery at Villeneuve. The one great work was the mighty Castle of the Popes in Avignon, one of the most stupendous works of the Middle Ages or of time. Till lately, it was cut up by floors into dormitories for the French troops; these have now been cleared out, and the Castle is receiving one of those drastic restorations which have rendered nearly all the French monuments unhistoric. To say nothing of the wonderfully picturesque situation of the city, the Castle of the Popes alone is worth all the trouble of a journey from England. Here may be seen what are probably the finest wall paintings of the Middle Ages, and the torture-chamber, "funnel-shaped," says Mr. J. A. Symonds, the historian of the Renaissance, "to drown and suffocate the shrieks of wretches on the rack," but which, as a matter of fact, is the kitchen. Then there is the

vast Hall of Audience, with its two parallel naves ; and above it, all in one span, the vaulted Chapel of the Popes, finished in 1347 : the latter, without doubt, one of the noblest halls in existence. At this point we must send readers to the book ; the city is all full of memories—of Petrarch and Laura, of Rienzi tribune of Rome, of Bertrand du Guesclin, of St. Catherine of Siena, of Froissart, of Simon Langham Abbot of Westminster, Bishop of Ely, Bishop of London, Archbishop of Canterbury, and



TOMB OF POPE JOHN XXII.

Cardinal ; of the Old Pretender and the Young Pretender ; here John Stuart Mill and Mrs. Mill lived happy years, and lie buried in the little cemetery ; a boulevard is named "Stuart Mill." In conclusion, let me add that Mr. Okey's work is no mere compilation ; it is a work of originality and real value. One word of thanks on my own account. Two years ago, on examining the tomb of Pope John XXII. in the cathedral of Notre Dame des Doms, I was surprised to find that though it is attributed to a French sculptor, John of Paris, nevertheless in design, with its open spirelets,

vaulting of liernes and tiercerons, and battle-mented pinnacles, it is English through and through, a replica, in fact, of the monument of Edward II. in Gloucester and of the similar monuments in Tewkesbury. Mr. Okey, quoting from Ehrle's *Historia Palatii Romanorum Pontificum Avenionensis*, suggests the key to the puzzle. He records payments made in 1339 to an English mason, named Johannes Anglicus or Englicus. It has been contended that the origin of the French Flamboyant is to be found in English work of the first half of the fourteenth century. It has been shown elsewhere that a Frenchman visited England to buy alabaster ; here it seems very probable that an Englishman in 1339 was working in what was practically French territory, and building in English style no less than a monument of a Pope. The book is well produced, except that many of the leaves are uncut.

FRANCIS BOND [*Hon. A.*].

THE MODERN HOUSE.

The House and its Equipment. Edited by Lawrence Weaver. 4to. London and New York. 1911. Price 15s. net. Published at the Offices of "Country Life," and by George Newnes, Ltd., 8-11 Southampton Street, Strand, London, and by Charles Scribner's Sons, New York.

Mr. Lawrence Weaver has followed his charming book on "Small Country Houses of Today" by another work conceived somewhat on the same lines called "The House and its Equipment," except that the former work may be said to have appealed more directly to the architect, whilst the latter will appeal more to the general public. It is, however, none the worse for that, for it is quite certain that no general advance can take place in what one may call traditional design as applied to architecture unless the public go hand in hand with the designer, so that any work which tends to interest "the man in the street" in our art, and incidentally to educate him so as to be able to distinguish good work from bad, is a step in the right direction.

Mr. Weaver has divided his work into a series of chapters by different authors on the great variety of subjects with which an architect who hopes to be able to produce good work is expected to be familiar. How large that variety is may be gathered from the fact that the work extends to over forty chapters, dealing with subjects as widely different as "Colour in the House" and "Lightning Conductors," "The Design of Grand Pianos" and "Water-power Installations," etc., etc. This blending of the artistic and the practical is a very fair reflex of the qualities necessary to enable anyone to design a properly equipped modern house.

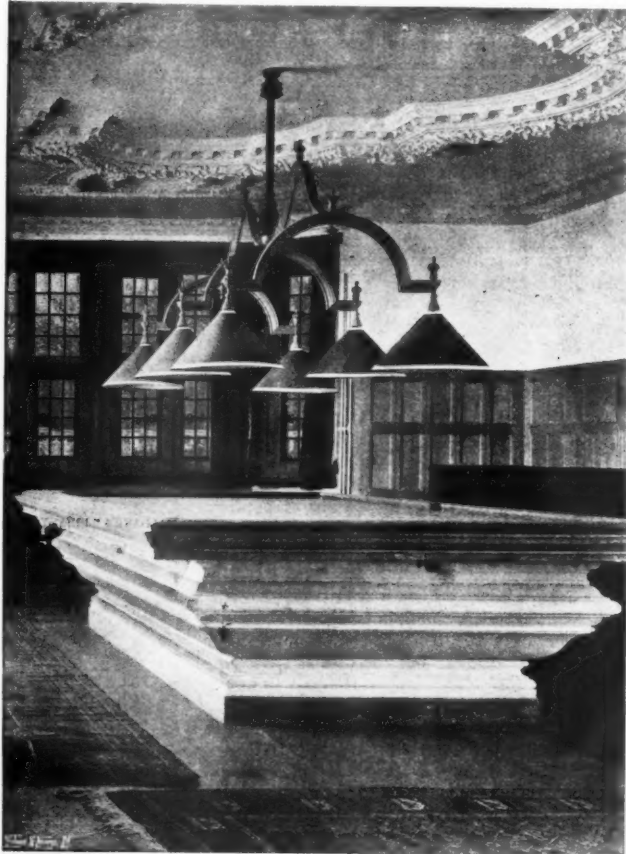
On turning to the ends of the various chapters

to ascertain the names of the authors responsible for them, one finds that they have been entrusted to men whose names are a guarantee that they are well qualified by experience and practice to discourse on the various subjects they deal with. Thus we have Mr. Ernest Newton on "Domestic Architecture of To-day," Mr. Troup on "Plasterwork," Mr. Gotch on "Wood-panelling," and Mr. Quennell on "Fireplaces"; and turning to subjects not so strictly architectural we have Mr. Bernard Drake on "Electrical Working Costs," Miss Gertrude Jekyll on "Garden Design Generally," and Mr. Starkie Gardner on "Iron Gates and Railings," not to mention the very interesting and critical remarks on a variety of subjects by Mr. Weaver himself.

As an example that the book is not conceived in any narrow spirit of eclecticism, we have both sides of the question represented on many subjects: thus we have an interesting chapter by Mr. Oxenden on "How to Choose Old Furniture," while Mr. Quennell puts "The Case for Modern Furniture" in an equally attractive manner with a further chapter on what he calls "Architectural Furniture," a name which he prefers to "Fitted Furniture" or "Fitments" for that class of furniture which is built into the fabric of the house. Then we have a plea for "Colour in the House," by Mr. Halsey Ricardo, whilst Mr. Gotch extols the beauty and appropriateness of plain wood panelling as a means of decoration with which, as he truly says, the desire to obtain a decorative effect can be gratified more cheaply than by pictures. We hope for Mr. Gotch's sake that this statement will not be read by many painters or we fear he will go in danger of his life.

Mr. Weaver's own article on "The Billiard Room" gives some very useful and practical hints both as to the arrangement and lighting of the room and to the design of the table itself; though as regards the latter it is not very often that the architect is consulted on this question. In some of the examples given, however, where the architect has also been able to

control the design of the table, the results are very satisfactory, though we cannot altogether agree with



A STONE-BUILT BILLIARD TABLE, DESIGNED BY MR. E. L. LUTYENS.

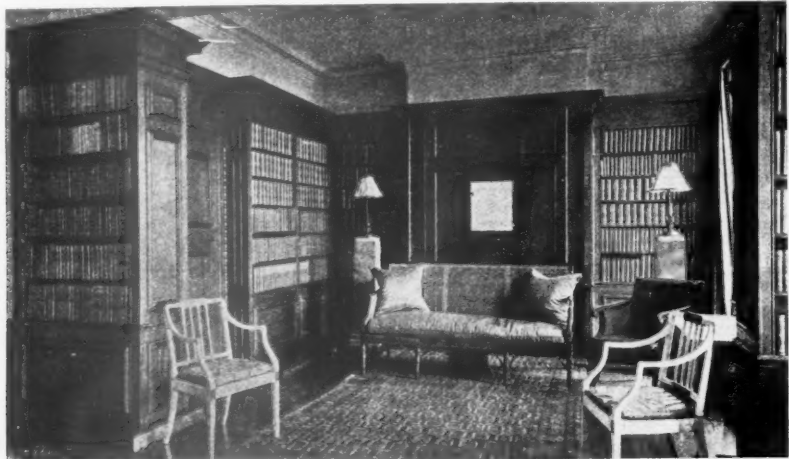


BILLIARD TABLE DESIGNED BY MR. VOYSEY.

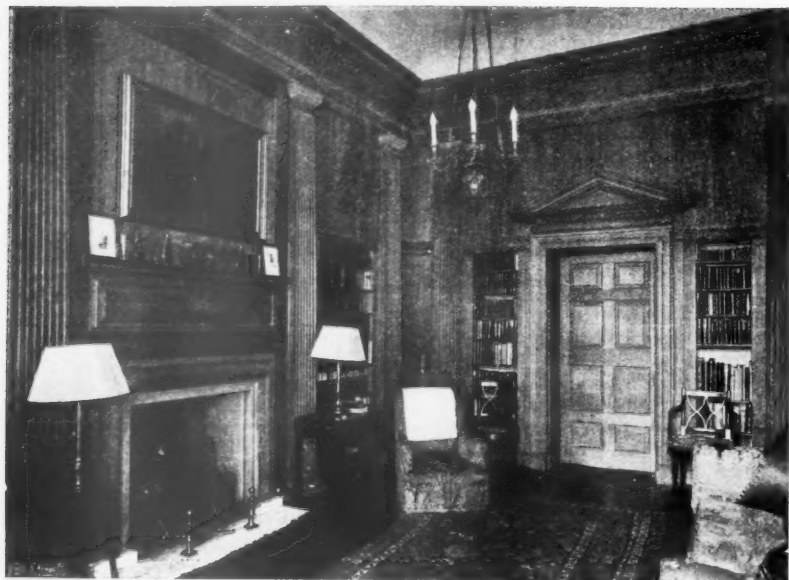
his praise of the table set on a stone base designed by Mr. Lutyens. Of course, it may look better in

execution than in a photograph, but, judged from the illustration, it has too much the appearance of a magnificent sarcophagus to be altogether pleasant in a room designed essentially for pleasure

Mr. Weaver's chapter on "Libraries and Book-cases" is also a very interesting one. In it he gives some useful hints as to the arrangement of book-cases and some very charming examples of library



LORD HALDANE'S LIBRARY.



LIBRARY AT 16 LOWER BERKELEY STREET.

and amusement as a billiard room is, and one would think that the mass of stone in the centre of the room would be somewhat cold in effect. The table designed by Mr. Voysey, shown on the next page, seems a much simpler and more suitable piece of design.

arrangement, notably those by Mr. Lutvans for Lady Horner and Lord Haldane and another from Lord Macclesfield's house at Shirburn Hall, showing a clever arrangement for an overflow library in a corridor. The above are only a few of the subjects dealt with in this interesting volume, but such

practical matters as "Water Supply for Country Houses," "Sewage Disposal," "The Arrangement of Kitchens and Sculleries," "Game Larders," various systems of artificial lighting, and many other subjects, are all dealt with in separate chapters.

Then as regards the garden and surroundings of the house, this part of the subject is dealt with in a fairly exhaustive manner. There is a long article on "Garden Design Generally" by Miss Gertrude Jekyll, dealing with the subject from an historical point of view, which is enriched by many charming and notable examples from some of the stately homes of England—some of which one fancies to have seen before in that excellent series of "Gardens, Old and New" which have been appearing for so many years in *Country Life*. Then we have a series of articles on various parts of the garden and its adjuncts by different authors, such as "Garden Houses" and "The Art of Treillage" by Mr. Inigo Triggs, "Out-door Dining Rooms" and "Glass-houses" by Mr. Avray Tipping, "Pergolas" by Mr. Lys Baldry, "Orangeries" by Mr. Inigo Thomas, "Statues on Gatepiers" and "Statues on Buildings" by Mr. Weaver, and "Iron Gates and Railings" by Mr. Starkie Gardner.

Mr. Starkie Gardner devotes almost the whole of his article to an account of the work of Jean Tijou, a French smith who came to this country about 1690 and designed much notable ironwork, and more especially the famous garden screen at Hampton Court, which for so many years was ascribed to one Huntington Shaw, of Nottingham. He draws attention to what he considers a great injustice to Tijou and British smiths generally, viz. that on the front of the new Victoria and Albert Museum Huntington Shaw is made to stand for British smithcraft, whereas the Board of Education knew, or ought to have known in consequence of an official inquiry into the subject, that Huntington Shaw had nothing whatever to do with the Hampton Court screen, and was, in fact, an entirely unknown man, and would have remained so but for the monument erected to him in Hampton Church which said "he was an artist in his way," and to the fact that at a later date an addition was erroneously put to the effect that "he designed and erected the monumental ironwork at Hampton Court Palace."

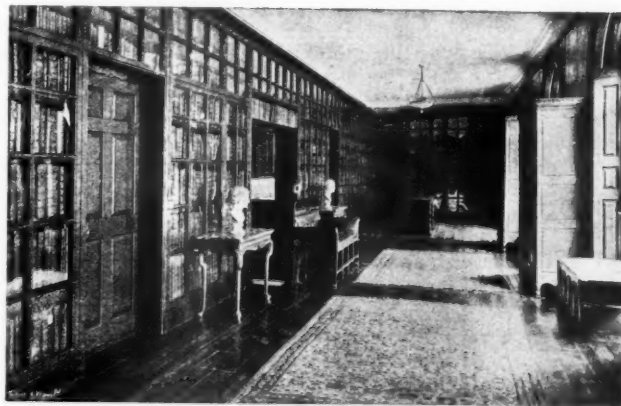
The above are sufficient to show the comprehensive scope of the work and the catholic taste of the authors. To attempt to touch upon all the subjects dealt with in it would entail far too long an article, but in conclusion I would like to compliment the author on the excellence of the reproduc-

tions and the character of the letterpress, which are in the style with which one has become familiar from studying the pages of *Country Life*.

There is just one direction in which one must criticise the work unfavourably. Excellent as are



LADY HORNER'S LIBRARY.



LIBRARY AT SHIRBURN CASTLE.

the photographs by which it is illustrated, a few measured drawings and details would have added immensely to its value from an architect's point of view.

H. O. CRESSWELL [F.].

ENGLISH IRONWORK.

English Ironwork of the Seventeenth and Eighteenth Centuries. By J. Starkie Gardner. With 88 Collo-type Plates from photographs chiefly by Horace Dan, Architect, and upwards of 150 other illustrations. 8s. Lond. 1911. Price Two Guineas net. [B. T. Batsford, 94 High Holborn, W.C.]

The charm of good ironwork makes a direct appeal to a greater number than does probably any other craft. What is more likely to focus a fine landscape and rivet the attention than an old lace-like gateway in its time-weathered setting, or the delicacy of some wrought-iron screen silhouetted in the semi-obscurity of one of our precious old cathedrals?

Mr. J. Starkie Gardner is an enthusiast on the subject of English ironwork, and we should say knows more about every phase of it, both as an art and as a craft, than any man living; and we are fortunate in the book that he has written, which is evidently the result of many years of patient investigation and research.

Beginning with Jean Tijou, the Huguenot, who, by way of Holland, brought his craft into this country in the reign of William and Mary, he tells us the whole history of English ironwork during the best period of the Renaissance, with a short chapter on mediæval work. It is to be hoped that Mr. Starkie Gardner will supplement the present volume by another, completing the story of English ironwork, which it is rather surprising to find has never yet been undertaken.

Mr. Gardner has discovered the names and lovingly collected particulars of many of the more or less humble English smiths who made the charming old ironwork which still remains to us. These men were all good craftsmen, but their work was not uniformly good in design; in fact, from some of the illustrations in Mr. Starkie Gardner's book it is evident that when they were left free from the restraining hand of the architect or trained designer (to whom Mr. Starkie Gardner does not give enough credit) their work quickly became merely picturesque, lacking in relation to its surroundings and in scale.

In early mediæval times English ironwork was often independent of architectural style, but in later Gothic times the unlimited freedom of the smith was curtailed.

In the early Renaissance period again it was even more necessary that the design of ironwork, together with that for other crafts, should be controlled, although down almost to the present day the ironworker retained a certain knowledge of the traditions of his craft. Now, alas, he buys his ironwork ready rolled in a thousand different sections and can no longer produce his work unaided.

"The old-time smith cut a piece from his shingled bar, which he judged by the eye would beat out into a rod of the required length, or curl

into a scroll of the desired form," and by this method, "produced an irregularity and play in even the most monotonous designs which is artistically charming to us, but which probably was a source of reproach to himself."

Modern ironwork, although more mechanically perfect, and maybe more carefully considered in drawing and balance and in the curve of every scroll, can never possess the charm and attraction which the old spontaneous and less scientifically exact smith's work had, but this is not the fault of the architect controller, as Mr. Starkie Gardner would have us believe, but owing to the mechanical and scientific methods of the age we live in.

It is surely with rare exceptions now that the working smith has either the knowledge or appreciation of his subject sufficient to design unaided anything beyond the simplest composition. Generally speaking, we may say there are no designers now who themselves practise the craft of ironwork, and it is necessary for the architect designer to lead and control, while at the same time encouraging and making use of all the ability which the actual executants may possess. As the only work of reference on a subject of great interest, this beautifully illustrated and perfectly printed volume must prove a most valuable addition to any library.

DAVID BARCLAY NIVEN [F.].

THE LIVERPOOL SCHOOL ANNUAL.

The Liverpool Architectural Sketchbook: being the Annual of the School of Architecture of the University of Liverpool. Edited by C. H. Reilly. Nov. 1911. [Published by the Proprietors of the "Architectural Review," Carlton House, Westminster.]

The second volume of the Liverpool School Annual demands the serious attention of all interested in the development of English architecture. Not only is the present number an improvement on the last as regards the contents, but it is changed in size and presented in a particularly pleasing form.

Under the direction of Professor Reilly and his able colleagues the school has progressed to such an extent that it ranks to-day among the foremost of our academies. No school of architecture in Great Britain can show greater evidence of the high aims of the professors, or of the energies of the students, such as the present volume contains.

Reviewing a few of the illustrations in order of arrangement, it seems regrettable that such a poor frontispiece should have been selected. Mr. H. C. Bradshaw, judging from his design, has a good sense of grandiose composition, although the selection of ornamental detail and the draughtsmanship mar a fine idea.

The first portion of the volume contains a section devoted to measured work, the post of honour being given to the illustrations of Blenheim Palace, reproduced from splendid drawings by

Messrs. Townshend and Mason. The measured study of the Palais de Justice and the Ecole Militaire in Paris explain the wide scope of the subjects chosen by the Professor for the students to measure. The other measured drawings include the Branch Bank of England, and the Apothecaries' Hall at Liverpool, the Porta Palio at Verona, the Government Buildings at Liverpool, and Trinity College Chapel at Dublin.

The second portion contains a series of designs including mausoleums, monuments, town houses, landing stages, public offices, &c., &c. The remainder of the illustrations consist of important compositions representing the various architectural orders and their accessory details. Some of the drawings exhibit faults both in composition and draughtsmanship such as are inseparable from students' work, but, judged as a whole, a very good standard is maintained.

It is impossible to praise too highly the efforts now being made at Liverpool to raise the quality of architectural design. The academic nature of the training is of the utmost value to the student, inasmuch as it gives him a sound knowledge of classic art of all periods, and teaches him the right application of the same. The system of rendering the measured drawings and designs is a sound one; it directs attention to values of masses and projections, and leads the student to appreciate proportion of parts, irrespective of the allurements of detail. This feature of the thorough training the School affords is most apparent in the exquisitely rendered drawings showing composition in the orders and the elevational drawings of Blenheim Palace.

It is to be hoped that the present volume is the forerunner of many others; that it will be appreciated by practising architects and students goes without saying; and as the principles enunciated therein are more generally followed the stigma attached to modern English architecture will be removed.

A. E. RICHARDSON, *Licentiate*.

REINFORCED CONCRETE.

Ready Reckoners for Reinforced Concrete Designs. By Frederick Rings, C.E. Unmounted, 7s. 6d. net; mounted, 10s. 6d. net. [Published by the Author at Bank Chambers, 92 Tooley Street, London Bridge.]

These *Ready Reckoners* are a supplement to a former book, *Reinforced Concrete, Theory and Practice*, written by the same author, and are meant to complete the set of reckoners given in such book. The tables are stated to be based on an assumption of the maximum stresses of 500 lbs. per square inch for concrete and 15,000 lbs. per square inch for the steel, or 600 lbs. per square inch for concrete and 16,000 lbs. per square inch for the steel; but as the safe working stresses allowed in the Regulations made by the London County Council under their General Powers Act, 1909,

allow further and increased stresses, it means that a reduction in the sizes given in the tables can be allowed.

There would appear to be several statements which, approximately true in a general sense, seem to require amplification. We would refer more especially to the statement at the top of page 9, as to the protection of the tensile reinforcement, and to the last paragraph on the same page, the former remark hardly agreeing with the total depth of the beam given from the tables. Again, on page 12, the last paragraph but one does not seem to agree with section 55 of the Regulations as issued by the London County Council. But this question of shear members is very briefly touched upon, and presumably for formulæ for columns it is intended to refer the reader to the author's before-mentioned book.

While, therefore, we should consider that these Reckoners may be of assistance to the designer of reinforced concrete structures who understands the subject, or enable an architect to approximate the thickness of his floor slabs and the depths of his beams, we should not altogether endorse the author's statement in his Preface as to the accurate design of Reinforced Concrete Structures by a man without the requisite knowledge of mathematics.

We note that several printers' errors have been corrected, but there is a further one in the omission of the inches on the last line of page 8.

J. ERNEST FRANCK [A.].

STRESSES AND THRUSTS.

Stresses and Thrusts: a Text-book for Students. By G. A. T. Middleton, A.R.I.B.A. Fourth edition, revised and enlarged. Lond. 1911. 4s. 6d. net. [B. T. Batsford, 94 High Holborn, W.C.]

A book which has extended to a sixth edition, as is the case with the one under review, the first two editions being under a different title, must surely be considered to have justified its existence. Comment on the utility of the book is therefore superfluous. It is also hardly necessary to state in the case of an author of Mr. Middleton's experience that the present edition is an improvement on the preceding one. The additional material, which consists principally of notes regarding the design of stanchions of I section and the detailed design of a steel roof truss, and a chapter on arches, are all of value to the student. The first-mentioned subject, indeed, is rather briefly treated, having regard to its very great importance in every-day work, but of course, in a small book selling at a popular price, rigorous compression of the material is essential.

A reviewer of a book which is already well received, and of which a further edition may be expected in due course, is presumably justified in making a few suggestions for improvement. There are two points which, to my mind, require

attention. One is the definition of the term "moment of resistance." As used in the portion of the book dealing with steel joists the value termed the moment of resistance is what, in ordinary steel section books, is given the name of "section modulus." I am aware that, in the handbook on steel sections issued by the Engineering Standards Committee, Mr. Middleton can quote chapter and verse for his application of the term. But authorities generally—see, for example, the recent report of the Joint Committee on Reinforced Concrete—have refused to assist the Engineering Standards Committee in the perpetuation of an old error, and it is the general rule to apply the term "moment of resistance" not to a mere property of the section, deducible without reference to the character of the material of a beam, but to the moment of the resisting stresses of a beam. Curiously enough, the author, in his treatment of rectangular wooden beams, uses the term in the correct sense, and thus the methods of treatment on pages 50 and 58 are contradictory.

The other point to which attention is invited is the assumption (see page 149) that a wall when overturning turns about one of the edges of the base. This assumes that the material of the base and the material immediately beneath it are of absolute incompressibility, which is evidently not the case. The question of the stability of walls is admittedly rather a difficult one, but there are other methods of solution that are less obviously open to criticism.

While, in these two respects, improvements would be welcomed, the book, considered as a whole, very creditably fulfils its purpose, and gives the elements of structural mechanics in an easily assimilated form.

HORACE CUBITT [A.].

MUNICIPAL WORKING-CLASS DWELLINGS OF VENICE.

Le Case Sane Economiche e Popolari del comune di Venezia. 1911. Bergamo. Istituto Italiano d'Arte Grafiche.

In 1893 the Council of Venice instituted a Commission to administer the work of erecting cheap sanitary houses in the various districts of the city. This record of the work of that Commission has been compiled by Prof. Dott. Eugenio Orsoni, the official secretary of the body.

In a general review of the subject with which the book commences, Prof. Orsoni states the various aspects of the question. The problem of the great city is to be met not by a back-to-the-land movement, but by giving to the city those features which make it conform to the dictates of modern scientific thought, public opinion and morality. Where private enterprise is unable or unwilling to provide sanitary housing, the commune must take action. Two modes of interference are possible:

indirect—that is, aiding private enterprise; and direct—that is, supplanting it.

The indirect action of the commune of Venice commenced in 1891, when the Council instituted premiums of 0.2 lire for every cubic metre of new building erected on unbuilt areas, and 0.15 lire for every cubic metre of additions to existing buildings. These premiums were raised in the course of a few years, and a new premium offered for houses, formerly insanitary, put into proper condition.

The Savings Bank of Venice by its Constitution must devote a certain amount of its yearly profits to purposes of public utility. In 1893 it was decided to set aside each year for thirty-five years a part of this annual sum and to employ the total proceeds in the erection of cheap sanitary houses. In order that the work might proceed at once, the Commune raised a loan of 500,000 lire on the credit of the funds earmarked by the Savings Bank.

Further sums were voted by the Savings Bank to a total amount of 1,250,000 lire by the Municipality to the total amount of 6,000,000 lire, while rents from property erected amounted to 80,000 lire. In all about 7,300,000 lire has been spent in the construction of cheap houses.

The Commission formed in 1893 to administer the funds was in 1910 transformed into a trust known as the "Istituto Autonomo per le Case Popolari ed Economiche," which was endowed with the funds and the property accumulated by the commission.

The object of the commission is to provide sanitary houses at minimum rents. The rents are based on a return of 4 per cent. on the capital invested, and where the rents are lower than this standard it is held that the funds paid by the Savings Bank automatically apply to increase the return up to the standard.

The houses are let by public advertisement and are periodically visited by official inspectors. Where any untoward circumstances are discovered by the inspectors, notices are sent to the tenants in question.

The houses are arranged in three categories, according to the amenities of the locality and the class of house, the rents of the most desirable houses being about double those of the lowest type. The rents, including water and electric light, in some cases in measured quantities, vary from 10s. per 630 cubic feet to 10s. per 300 cubic feet per year, and the buildings cost 3*d.* to 5*d.* per cubic foot exclusive of site value.

In the plans of the houses the outer door opens on to a room which might be called an entrance hall, and the other rooms, including the w.c., open off this hall. In some cases the hall is also the kitchen, and in a few others a lobby replaces the hall. The kitchen fire is the only one necessary in each house, and the other rooms do not have fireplaces. Belvederes and gardens are attached to most of the

houses, and all are provided with wash-houses and sanitary conveniences.

The book gives plans and photographs of all the houses built, and statements of the costs, dimensions and accommodation; minutes of the municipal meetings and other documentary matter bearing upon the subject are also included.

Glasgow.

VERNON CONSTABLE [A.].

CORRESPONDENCE.

Skeleton Frame Buildings.

*District Surveyors' Association (Incorporated),
9 Conduit Street, W.: Jan. 19, 1912.*

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—We shall be glad if you will kindly allow us the use of your columns in order to make an announcement that will, we feel sure, be of considerable interest to architects and others concerned in steel frame buildings.

It is enacted in section 22 of the London Building Act Amendment Act of 1909 (9 Edward VII. cap. cxxx.) that, when it is proposed to erect a skeleton frame building, copies of all the plans, sections, and calculations in detail shall be deposited with the District Surveyor.

As it will manifestly be convenient alike to the architect, engineer, and district surveyor, that these drawings and calculations shall be submitted upon a uniform basis, thus greatly reducing the labour of making and checking the calculations, the District Surveyors' Association (Incorporated) have, with the co-operation of the Science Standing Committee of the Royal Institute of British Architects and others, drawn up a scheme to be adopted by persons depositing plans, sections, and calculations with the District Surveyor.

This scheme is now completed, and copies may be obtained of the Association's publishers, Messrs. Merritt and Hatcher, Ltd., 2 Grocers' Hall Court, E.C., price 2s. 6d. net.

The scheme provides for a uniform system of nomenclature, the adoption of uniform symbols and uniform calculation sheets for pillars, beams, and foundations. It also contains the formulae necessary for making the calculations, a schedule of weights of materials, and a number of tables of value. Samples of the various forms are attached.

Yours faithfully,

WILFRED J. HARDCASTLE, *President.*

BERNARD DICKSEE, *Hon. Secretary.*

The Proposed Registration Bill and Absorption of the Society of Architects.

*8 Duckingham Street, Strand, W.C.:
11th January 1912.*

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—After hearing Mr. Gibson's masterly introduction of the motion and listening with pro-

found interest to adverse criticisms of the proposals it involved, some of the members present must have felt, as I did, a desire to hear the views of several other councillors, to whom we naturally look for light and advice in such an important matter. For that reason, the President's apparent wish to adjourn the discussion would have been a good thing, though to refer the matter back to the Council was certainly better than to have taken a vote on the original motion, whichever way it might have gone.

The gravity of the proposals as affecting the Institute, the profession generally, and of course the Society of Architects, became more apparent than ever last Monday evening. Would it be impracticable to have a debate on the whole subject, giving a fixed allowance of time to each speaker? No resolution would be needed. The Council could subsequently decide how to proceed with the matter or to abandon it.

The following points occur to one as being some of the more important on which information would be valuable.

- (1) To what extent is the Institute assured of support by the practising architects of Great Britain of such a Registration Bill as now proposed?
- (2) Has the Council been advised on the difficulties of getting such a Bill, affecting the public, introduced and passed by a private Member of Parliament?
- (3) Has the Council considered the desirability of ascertaining what opposition there might be to the Bill by other professional and public bodies, and of meeting their views if possible?
- (4) Were the Council practically unanimous in their views in putting forward the motion, or were they merely doing so to carry out what they deemed to be the wishes of the Institute and profession?
- (5) Would our Charter really be imperilled if opposition to a Registration Bill were strong enough to defeat it, or were an opposition Bill promoted and passed by some other body?
- (6) Did the negotiations with the Society of Architects indicate their refusal to entertain terms of amalgamation more acceptable to our Associates?

While very few of us can really think the Institute would go to what "Mr. Mantalini" described as the "demnition bow-wows" if the Society of Architects were absorbed on fair terms and an attempt were made to get a Bill through Parliament, the matter evidently requires more consideration. We all ought to unite to find the best solution, and I am sure our Council wish it as much as anybody. It may be that the ultimate good of the profession at large can only be attained by Fellows and Associates sacrificing something

now. Perhaps, at such a debate as I have proposed, the able critics of the original motion would further strengthen the policy of our Council with suggestions of a practical and constructive nature, up to which the various past meetings seem to have been leading.—Yours faithfully,

A. O. COLLARD [F.].

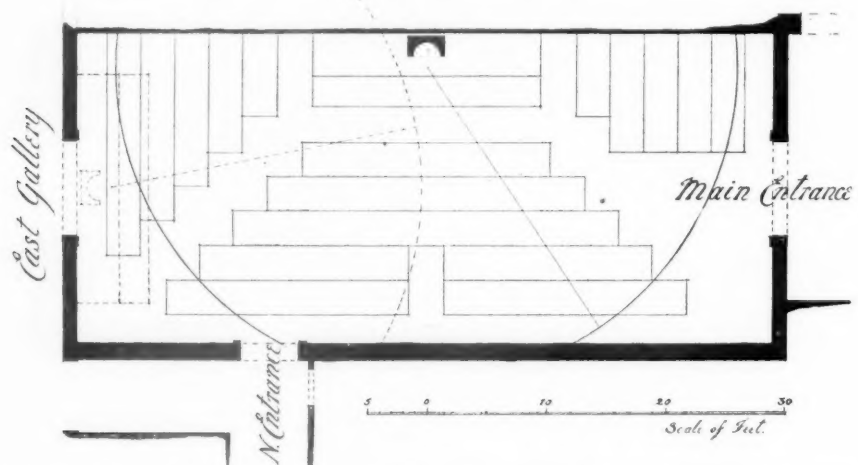
The Institute Meeting-Room : Suggested Re-arrangement of Seating.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—It is no reflection upon Mr. Hare's arduous labours and display of ingenuity in connection with the Institute's new premises to say that there are many who feel that the new meeting-room, spacious

than half of them come within it from the end platform.

With the seating as suggested, every speaker would face the eyes or one ear of every other occupant of the room, and those furthest apart would confront each other with great advantage to oratorical and auditory effect. Further, the Maddox Street entrance, of which little advantage seems to be taken at present, could form an access, if desired, in a position not likely to disturb speakers; and the position of the dais at the side of the large gallery would admit of its retention on at least some occasions upon which the eastern gallery is required, with some saving in the handling of furniture. Finally, I understand that the re-arrangement suggested would be welcomed by



though it be, fails to possess the characteristics which have endeared the Library, in this capacity, to generations of members.

Apart from the rich effect of mural stores of learning, which of course cannot be repeated downstairs, the matter is one of configuration. In the new gallery as at present seated, the President's chair is more than 50 feet from the rear rows of the room, which, notwithstanding the fact that the acoustic properties of the gallery are good, must put a strain on some voices and make it exceedingly difficult for any one addressing the chair from the front of the room to be heard at the back without some discourtesy to the dais. A room possessing the configuration of a double square is not, perhaps, ideal for a platform at one side, but I venture to submit a plan of such an arrangement which appears to have certain advantages.

On this plan are two curves being segments of the same radius (26 feet), the full line struck from the President in a state of oration in the proposed, and the dotted line in the present, position. It will be seen that while all but four or five of the audience are within this range from the side, less

those responsible for reporting the proceedings. The actual seating accommodation would, of course, depend on the gangways, but it would at least be equal to that possessed by the room as arranged at present.—I am, Sir,

Yours, &c.,

ALAN E. MUNBY [A.].

"London : the Reiterated Warning."

To the Editor, JOURNAL R.I.B.A.,—

SIR,—As a member of the Shoreditch Borough Council I feel that Mr. Crow has done that Council an injustice in his interesting article [JOURNAL, 13th January].

Norton Folgate has been widened up to the City boundary at the joint expense of the London County Council and the City Corporation largely to provide a new tram route to avoid passing Spitalfields Market, the City Corporation no doubt contributing in the belief that the widening was desirable in the interests of the citizens.

Beyond the City Boundary the Shoreditch

Borough Council is the local authority, and that Council refused, and rightly in my opinion, to bear any portion of the cost of widening, other than its proportion as a Metropolitan Borough Council and therefore a bearer of the central rate, on the grounds that the widening was a Metropolitan improvement and of no special benefit to the rate-payers of the Borough of Shoreditch. In consequence a "noble improvement" is blocked, but it is by the London County Council, who can proceed by bearing the whole cost, since the Shoreditch Borough Council is *not* "in a position to hold up the improvement and the traffic at its own free will" if that course is adopted.

The trams and other traffic using this road only pass the fringe of the Borough of Shoreditch, practically all the traffic passing to Hackney, Bethnal Green, and Stoke Newington.—Yours faithfully,

GILBERT H. LOVEGROVE, *Licentiate*.

Contemporary Information relating to Sixteenth, Seventeenth, and Eighteenth Century Architects.

From HARRY SIRR [*F.*],—

A list of architects who competed in the latter half of the eighteenth century may not be out of place under the above heading. Such a list is found in *Anthologia Hibernica*, April 1793, in the following form.

A LIST OF THE SEVERAL PLANS OF THE ROYAL EXCHANGE, DUBLIN, DELIVERED TO THE TRUSTEES FOR THE INSPECTION OF THE PUBLIC IN 1769.

1. William Ivory : Norwich.
2. James Gandon† : London.
3. Stephen Rieu : Canterbury.
4. T. M. T. : Dublin.
5. John and Samuel Hope : Liverpool.
6. I. Jenkins : London.
7. — Everard : London.
8. Timothy Lightoler : Chester.
9. Robert Mack : Dublin.
10. N. J. : Dublin.
11. Thomas Rawlins : Norwich.
12. W. : Ireland.
13. J. Leroux : London.
14. John Fellow : Southwark.
15. J. T. : London.
16. James Workman : Cavan.
17. } Mr. Ivory, 2 designs : Dublin.
18. }
19. Messrs. Myers and Sproule : Dublin.
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21. } William Barber, 2 designs : Dublin.
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23. } Praeter laudem nullius avarus : —
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25. } Philotechnos B. : —
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27. } Oliver Grace, 2 designs : Dublin.
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29. } Hibernicus and Amator Patriae : —
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31. } Francis Sandys : Dublin.
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33. } J. C. : London.
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35. } Thomas Jarrat, 3 designs : Dublin.
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34. T. S. : London.
35. Thomas Cooley† : London.
36. R. Edwin : London.
37. Edward Stevens† : London.
38. Thomas Cruden : London.
39. William Donn† : London.
40. James Lovel : London.
41. Thomas Wiggins : London.
42. © B. : London.
43. © A. : London.
44. Thomas Sandby† : London.
45. George Richardson : London.
46. William Blackburn : London.
47. John Whiscard : London.
48. Anthony Chearnly : London.
49. Richard Louch : London.
50. Arthur Blackhall : London.
51. † : London.
52. } William Rigby Naylor, 2 designs : London.
53. }
54. William Newton : London.
55. John Byrne : Dublin.
56. Rowland Omer : Dublin.
57. Michael Priestly : Londonderry.
58. Edward Johnston : Londonderry.
59. Vitringa : Dublin.
60. William Beauford : Dublin.
61. Lodge, No. 158 : Dublin.

Those marked † were esteemed to be the best by the trustees.

It appears that Thomas Ivory was not the only competitor who sent two designs (as I supposed in an article in the *Architectural Review*); indeed, another architect (Thomas Jarrat, of Dublin), sent three designs.

THE SMITHSONS AND WOLLATON HALL.

The Report on Lord Middleton's Manuscripts at Wollaton Hall mentions, with reference to the building accounts, 1582 to 1588, that there are several payments to Smithson as imprest for taskwork, "but there is nothing to show that he acted as 'architector' in the modern sense, as he has been said to have done on the authority of his epitaph in Wollaton Church. There is, however, nothing in the accounts to disprove that he held this position. In 1587 the payment to him is said to be 'pay owte for taske worke.'"

In 1585 (14th February) there are payments to divers men, including Robert Smithson. The collection includes "A plot for the Glassehouse, July 30, 1615. Ihon Smythson."

Books Received.

- The Architect's Library. A History of Architectural Development. In three vols. Vol. III. The Renaissance in Italy, France, and England. By Professor F. M. Simpson, F.R.I.B.A., with 268 illustrations. La. 8o. Lond. 1911. Price 21s. Longmans, Green, & Co., 39 Paternoster Row.
- A Short History of the British School at Athens, 1886-1911. By George A. Macmillan, Hon. D.Litt. (Oxon.). Together with a Bibliography of the Work of Students of the School, compiled by J. ff. Baker-Penoyre, M.A., and Miss C. A. Hutton. 4o. Lond. 1911. Macmillan & Co., Limited, St. Martin's Street.
- British School at Rome: Eleventh Annual Report of the Managing Committee, 1910-11.



9 CONDUIT STREET, LONDON, W., 27th Jan. 1912.

COMPETITIONS.

Winnipeg Legislative Buildings Competition.

The Minister of Public Works, Manitoba, has addressed to the Secretary of the Royal Institute the following cablegram with reference to the above competition: "Date for acceptance of plans extended to 31st March."

Competitions for Town Planning, Garden Suburb Schemes, &c.

Acting on the recommendation of the R.I.B.A. Competitions Committee, the Council of the Royal Institute give notice that in the case of competitions for Town Planning, Garden Suburb Schemes, and kindred enterprises, the competition amongst architects should be confined to the design, and architects should not undertake the erection of the buildings they have designed for competition purposes. Further, the Council are of opinion that members of the Royal Institute should not act as assessors to or otherwise countenance a competition unless it is limited to the design only.

CHRONICLE.

THE PRIZES AND STUDENTSHIPS 1912.

The Council's Award.

The Designs and Drawings submitted for the Institute Prizes and Studentships are now on exhibition in the R.I.B.A. Galleries (9 Conduit Street, W.). The Council's Deed of Award, read at the General Meeting of the 22nd January, gives particulars of the competitions and the results thereof as follows:—

THE ROYAL INSTITUTE SILVER MEDALS.

(i.) *The Essay Medal and Twenty-five Guineas.*

Twelve Essays on "The Principles to be observed in Designing and Laying out Towns, treated from the Architectural Standpoint," were received for the Silver Medal under the following mottoes:—

1. "Cacoëthes Scribendi."
2. "Clepsydra."

3. "Heretic."
4. "Intra Muros."
5. "Moonstone."
6. "Mutamur."
7. "Redundancy."
8. "Renascentia."
9. "Rus in Urbe."
10. "Swiveller."
11. "Usui Civium Decori Urbium."
12. "Yass-Canberra."

The Council have awarded the Medal and Twenty-five Guineas to the author of the Essay submitted under the motto "Redundancy" [T. Harold Hughes].

(ii.) *The Measured Drawings Medal and £10 10s.*

Five sets of drawings were sent in of the various buildings indicated, and under mottoes as follow:—

1. "Arno": 6 strainers (Church of Santo Spirito, Florence).
2. "Bea": 4 strainers (Palazzo Chiericati, Vicenza).
3. "Shopeinshoues": 5 strainers (The Octagon, Ely Cathedral).
4. "Sphinx": 3 strainers (Cork Male Prison).
5. "Zeta": 6 strainers (Compton Wynates, Warwickshire).

The Council award the Medal and Ten Guineas to the author of the drawings submitted under the motto "Zeta" [Arthur Edwin Maxwell], and Certificates of Hon. Mention to the authors of the Drawings submitted under the mottoes "Shopeinshoues" [A. B. Allen] and "Arno" [Walter M. Keesey] respectively.

THE TRAVELLING STUDENTSHIPS.

(i.) *The Soane Medallion and £100.*

Thirteen Designs for a Guildhall were submitted under the following mottoes:—

1. "Antæ": 10 strainers.
2. "Circle City": 7 strainers.
3. "Dragon": 6 strainers.
4. "Experientia Docet": 7 strainers.
5. "Fraternity": 8 strainers.
6. "Guild": 9 strainers.
7. "L'Inconnu": 6 strainers.
8. "Mafie": 6 strainers.
9. "OT TOHOΣ": 8 strainers.
10. "The Sign of the Black Fish": 6 strainers.
11. "Vista": 8 strainers.
12. "Vitæ": 9 strainers.
13. "Sailing Ship" (device): 7 strainers.

The Council regret that they are unable to award the Soane Medallion, but they award a Certificate of Hon. Mention and the sum of Fifty Pounds each to the authors of the Designs bearing the mottoes "Circle City" [William Friskin] and "Antæ" [Piet de Jong], on the condition that the authors make a three months' tour on the Continent in accordance with the conditions attached to the Prize. They also award Certificates of Hon. Mention to the authors of the Designs bearing the device and motto respectively of "Sailing Ship" [C. A. Harding] and "Vista" [Bertram Lisle].

(ii.) *The Owen Jones Studentship and £100.*

Two applications and Drawings were received from the following:—

1. Noël H. Leaver : 5 strainers.
2. Geo. W. Mason : 6 strainers.

The Council have awarded the Certificate and (subject to the specified conditions) the sum of One Hundred Pounds, to *Mr. Noël H. Leaver*.

(iii.) *The Pugin Studentship and £40.*

Nine applications were received for the Pugin Studentship from the following:—

1. C. Peake Anderson : 4 strainers.
2. A. M. Durrant : 4 strainers.
3. Joseph Hill : 4 strainers.
4. W. J. P. Jones : 4 strainers.
5. J. R. Leathart : 4 strainers.
6. Charles Waite : 3 strainers.
7. Jas. Macgregor : 4 strainers.
8. R. Norman Mackellar : 4 strainers.
9. F. H. Swindells : 4 strainers.

The Council have awarded the Medal and (subject to the specified conditions) the sum of Forty Pounds to *Mr. James Macgregor*, and Certificates of Hon. Mention to the following, who are bracketed as equal:—*Mr. C. Peake Anderson*, *Mr. W. J. P. Jones*, *Mr. J. R. Leathart*, and *Mr. R. Norman Mackellar*.

(iv.) *The Godwin Medal and £65.*

Two applications were received for the Godwin Bursary from the following:—

1. Geoffrey Lucas.
2. A. F. Wickenden.

The Council have awarded the Medal and (subject to the specified conditions) the sum of Sixty-five Pounds to *Mr. Geoffrey Lucas*.

(v.) *The Tite Certificate and £30.*

Eleven Designs for the Central Courtyard of a Royal Exchange covered with a roof were submitted under the following mottoes:—

1. "Ambitus" : 6 strainers.
2. "Black Cat" : 6 strainers.
3. "Centres" : 5 strainers.
4. "Dum Spiro Spero" : 5 strainers.
5. "Ego Fecit" : 6 strainers.
6. "Gegalah" : 3 strainers.
7. "Hampton Palliols" : 6 strainers.
8. "IKKI" : 5 strainers.
9. "Φ-ρω-κοκρητε" : 6 strainers.
10. Red Lion (device) : 6 strainers.
11. "The Circle" : 5 strainers.

The Council have awarded the Tite Certificate and (subject to the specified conditions) £30 to the author of the Design bearing the device "Red Lion" [*Louis de Soissons*], and a Certificate of Hon. Mention to the author of the Design bearing the motto "The Circle" [*Thomas H. Chalkley*].

THE ARTHUR CATES PRIZE: FORTY GUINEAS.

Three applications were received for the Arthur Cates Prize from the following:—

1. J. B. F. Cowper : 4 strainers.
2. Claude Y. Hodges : 6 strainers.
3. Maurice Lyon : 6 strainers.

The Council have awarded the prize to *Mr. James Bertie Francis Cowper*.

PRIZES FOR DESIGN AND CONSTRUCTION.

The Grissell Gold Medal and £10 10s.

Four Designs for an Isolated Exhibition Building were submitted under the following mottoes:—

1. "M·CM·XII" : 6 strainers.
2. Fleur de Lys (device) : 2 strainers.
3. "P. O. M." : 3 strainers.
4. "Fer dans Blanc Mange" : 2 strainers.

The Council have awarded the Medal and Ten Guineas to the author of the Design bearing the motto "M·CM·XII" [*Thomas Braddock*].

THE ASHPITEL PRIZE 1911.

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitol Prize (books, value £10) to *Mr. Philip Dalton Hepworth*, Probationer 1907, Student 1910, who passed the Final Examination in November 1911.

THE TRAVELLING STUDENTS' WORK.

Pugin Student 1911.—The Council have approved the Drawings executed by *Mr. James Bertie Francis Cowper*, Pugin Student 1911, who travelled in Northamptonshire, Rutlandshire, Lincolnshire, and part of Norfolk.

The President and Council's "At Home."

Some 400 members and Licentiates were present at the "At Home" given by the President and Council, and held in the Institute Galleries on Wednesday the 24th inst. A much larger number had intimated their intention to be present, but many were doubtless prevented by the heavy downpour of rain which set in towards evening and lasted till late at night. The President was unable to be present owing to indisposition, and his place was taken by the senior Vice-President, *Mr. Reginald Blomfield, A.R.A.* The feature of the evening was the exhibition of the designs and drawings sent in for the current year's Prizes and Studentships, the Council's award of which had just been made public. The works fill the entire wall space of the Galleries devoted to the exhibition, and make a very interesting and effective show. The opportunity of viewing them under the happy conditions of the evening was very much appreciated, especially by the numerous country members present.

Notice to Licentiates.

The revised programme of the Examination of Licentiates desiring to qualify for candidature as Fellows is now ready, and may be obtained on application to the Secretary R.I.B.A. The first Examination will take place towards the end of June or the beginning of July next.

Æsthetic Treatment of Concrete.

On the 8th February Professor Beresford Pite will read before the Concrete Institute a Paper on "Æsthetic Treatment of Concrete." It is expected that there will be a good attendance of engineers on this occasion, and it is desired by the Concrete Institute that the profession of Architecture should be adequately represented. The Council of the Concrete Institute have courteously extended to the members of the Royal Institute of British Architects a general invitation to attend the meeting.

Architecture and Painting.

Sir Alfred East's Paper read at the Institute last Monday furnished the text for a well-informed leader in *The Times* of the 25th inst., from which the following is quoted:—

The application of colour to architecture is a problem which has never, perhaps, been completely solved since architecture ceased to be the dominant art having a complete control of other arts. Even in the case of the greatest examples of Italian mural painting we are apt to forget the architecture in looking at the pictures. The Sistine Chapel seems to exist for its frescoes, although they are admirable decoration. The Medici Chapel in Florence is only a delightfully painted room. The Scuola di San Rocco is a picture gallery, and so is that part of the Vatican adorned by Raphael's frescoes. In all these cases the painter is predominant; and, however wonderful or delightful his work may be, the problem of the application of colour to architecture is not solved because the building only exists to provide a surface for pictures. Further, these triumphs of painting have misled the art of pictorial decoration ever since. Wherever it has been practised, the architect and the painter have usually worked as independent artists, each with a different aim. After the architect has finished with a building the painter has entered it and done what he could to turn it into a picture gallery; and often a number of different painters have been employed, as in the Pantheon in Paris, or in our own Houses of Parliament, each of whom has painted his own picture, with as little regard for the rest or for the building itself as if he were painting an easel picture for an exhibition.

Now, it is quite certain that, where colour is used at all to decorate a building, it should be used systematically throughout. The effect of a series of mural paintings in a large interior otherwise uncoloured is merely to distract the eye from the whole interior to the patches of painting. Considered in their relation to that interior they are, however excellent as pictures, mere irrelevant masses of colour, which, as Sir Alfred East remarked, usually conflict with the architectural effect of the whole. In fact, the finer the interior as architecture, the more irrelevant and distracting do mural paintings usually appear. There is a discord of two arts where there should be a harmony, or where one should reign alone. And yet whenever architecture has been the predominant art it has nearly always used colour as an instrument of its own, whether in the form of paint or mosaic or stained glass. But in such cases the decorator has been either the servant of the architect or subject to an architectural tradition which entirely controlled the

practice of his own art; and this tradition has always been of the greatest possible benefit to the decorator, preserving him both from mere virtuosity and from prosaic imitation. Medieval stained-glass windows, for instance, are beautiful both in colour and in design because they are always conceived both as windows and as a system of colour decoration to the whole interior. Nor did this tradition of subordination prevent either windows or mosaics from being in the highest degree expressive and interesting in themselves. Indeed, it was only when they began to imitate pictures that they became dull. For them service was perfect freedom; and independence meant slavery to laws which did violence to their whole nature.

The moral, then, is that the architect should always be the master of his own house; but unfortunately architects have so long ceased to think of colour decoration as their business that it is not natural to them to design in colour; and a building which is not made to be coloured cannot be coloured satisfactorily. Sir Alfred East remarked that in many decorated public buildings the areas of the different colours employed were not in keeping with the scale of the building. In such cases the decorator often has an impossible problem because the architect, in designing his building, has not seen it coloured. We may doubt, for instance, whether Wren ever in his mind's eye saw St. Paul's coloured. He probably, like so many great Renaissance architects, designed entirely in spaces. In fact, our specialisation of the arts makes their complete harmony at present impossible, because the architect is not a colourist and cannot exercise the necessary control over colour, at any rate in ambitious buildings. Therefore, if we are to learn how to apply colour rightly to buildings, we had best begin as unambitiously as possible upon interiors with little architectural pretension. But the painting in such a case must be as unambitious as the architecture. We do not want a hall or a schoolroom decorated with pictures of Boadicea preaching revolt against the Romans, or of Eternity giving lessons to Time. Indeed, we do not want pictures painted upon the walls at all. Rather we want the walls decorated as the old illuminators decorated books, without pictorial illusion, but with a happy mixture of things both interesting to the artist and appropriate to the place. The modern artist, wherever he paints, is judged by his power of making framed pictures and of producing both the kind of composition and the kind of illusion to which we are used in framed pictures. But the decorator must not be so judged, and he must forget the framed picture altogether. As he paints on a flat wall, he has no need to produce any illusion of space or to provide any background. The figures and objects he represents should be pictorially related to each other only by their pattern; and he should try to give them life and interest, not by means of any illusion imposed upon them, not by lighting or atmosphere, but by their own vivacity and character. Modern decorative painting is apt to be too solemn and abstract. There is no reason why a figure painted on a wall without background should always look tired of life or shocked by the vulgarity of reality. The artist freed from pictorial trammels ought to exult in his freedom and paint everything as if he loved it, not as if it were merely a factor in some pictorial problem. If he does this he will probably be accused of vulgarity or incompetence; but at the same time he will interest the public even if they laugh at his work, and he will also be laying the foundation, however humbly and crudely, of a sound tradition of mural painting, which may in time be put to loftier uses.

The Newer Responsibilities of Architects.

The transposition of a line, through a printer's blunder, in Mr. W. Henry White's Paper on "The Newer Responsibilities of Architects" (*JOURNAL*, 13th Jan. 1912) makes unintelligible the middle paragraph on p. 160, and the author's point is likely to be altogether missed. The paragraph should read:—

"But does the policy of the Institute, in what amounts to withholding the architect's name from the public as far as possible, assist them to a knowledge that there are good, bad, and indifferent architects as shown by their works? True, a few prominent men obtain a certain amount of recognition when some big building is 'written up' in an evening paper, but to the man in the street who daily passes all sorts of buildings upon which he can learn the name of the builder and numerous sub-contractors, but where the name of the architect must not appear under all sorts of pains and penalties, there is no means of ascertaining the architect's name or anything about him. In all probability a large majority of the public think the *builder* is responsible for the design! This is rank heresy no doubt, but if the Institute wishes to foster in the public an interest in architecture let it insist upon the architect's name being indicated and regulate how and what notices as to builders &c. should be shown for the information of the public, and in this manner help to interest and educate them. It is certain that most work is placed in the hands of architects by influence rather than by knowledge on the part of the public."

Khartoum Cathedral.

The new Cathedral at Khartoum, which was consecrated on the 26th inst., and of which Mr. R. Weir Schultz is the architect, is designed in the form of a Latin cross. The nave and chancel are the same width, about 26 feet, with the addition of narrow passage aisles on each side, so that the total width over the walls is about 42 feet. The north transept forms the Gordon Memorial Chapel, and will be used for week-day services. The principal entrance is at the west end, the doorway being at the level of the ground outside, with a broad flight of steps inside leading to the narthex or inner porch. This great entrance will be used on occasions of State and special ceremonial, the usual entrances being from the north and south through covered porches into the narthex. Over the narthex, which extends the full width of the Cathedral, a gallery will be erected at some future date. Two circular staircases at the eastern corners of the building lead to a crypt, containing vestries for the clergy and choir and a room for meetings for Church purposes. The main feature of the interior is a series of pointed stone arches crossing the building at regular intervals, filled in with simple brick vaulting. The windows are placed well in

from the outer face of the side walls, thus allowing the construction of an external ambulatory above the passage aisles and all round the church. This arrangement protects the windows from the direct rays of the sun, while the ambulatory gives a pleasing effect of light and shade to the walls. The stone used in the building is sandstone of two colours, yellow and pale red, which has been procured from Jebel Auli, adjoining the White Nile, about twenty-eight miles from Khartoum. The floor of the sanctuary is laid with Sudanese marble, and it is hoped that eventually funds will allow this marble to be used for the floor throughout. The roof, which is to be covered with green glazed corrugated tiles, is laid to a slope with projecting eaves. The church is lighted by means of small electric lamps. The design includes a tower to contain a peal of bells, but this, with other work, is postponed until sufficient funds are provided. A view of the exterior of the building is given in *The Times* of the 26th inst.

Artists' Rifles.

The Artists' Rifles are organised as a regular unit in the Territorial Force as the 28th Battalion County of London Regt., and are not only an Officers' Training Corps. The corps is maintained with the special object of providing for the training of members of the special genus of young man from which it is recruited, whose wish is to serve their country after leaving university or school, not necessarily as officers, but as adults in the ranks. It has the best of reputations for practical hard work and discipline, and many of its members pass annually from its ranks to take commissions in other units of H.M.'s service. It has to provide ten per cent. of its strength as officers on mobilisation. The "C" and "E" Companies are traditionally reserved for architects and are called the "Architectural Companies." Details as to qualification to join, &c., will be forwarded on application to the Adjutant, Head-Quarters, Artists' Rifles, Duke's Road, Euston Road, and a personal visit would be welcomed by Walter C. Horsley, Colonel Commanding.

Egypt Exploration Fund.

The Egypt Exploration Fund is this year continuing its work at Abydos for the fourth season under the direction of Mr. T. E. Peet. Excavations have been in progress for some weeks in the great cemeteries for which Abydos was famous in ancient Egyptian days. Tombs of all periods have been opened, beginning with those which date from the very earliest days of the first dynasty and ending with those of the Roman period. Of the latter a magnificent example was found. It consisted of a vaulted chamber, some 20 ft. in length, built of mud bricks and originally almost hidden in the sand. The building of another similar tomb over it at a slightly later date had saved it from

the plunderer. On its floor lay twelve heavy coffins of limestone, each with its carefully sealed cover. Within each lay the mummy, carefully and laboriously wrapped in its linen bandages, the blue and gold of its painted coverings as fresh as when laid in the tomb two thousand years ago. At another spot in the great cemetery was found the skeleton of a woman buried deep in the sand. She had evidently been buried decked in all her jewelry, for on her wrists were bracelets of cowries and beads of carnelian, while on her finger was a ring of five fine scarabs, one of which bears the cartouche of Sheshonk, or Shishak, the Egyptian king of the twenty-second dynasty who sacked Jerusalem in the time of Rehoboam. Under her head, which still preserved the long dark hair, was a veritable mass of ornaments, scarabs, shells, pebbles, copper and iron rings, and beads of every kind. Lastly, on the nose still lay the small nose-ring of silver. Not far from her was unearthed a more ancient burial, probably of the twelfth dynasty; the skeleton was that of a woman. Near the head were two alabaster vases, which still hold the kohl with which she used to paint her eyes. Round her neck was a long necklace of beads and at her left hand three scarabs, one being of fine amethyst, a stone not usually met with, used for scarabs after the time of the Middle Kingdom. On the arrival of the Director of the excavations, Dr. Henri E. Naville [*Hon. Corr. M.*], the scope of the work will be extended and the clearing of the Osireion, the great underground temple of Menepthah, will be begun.

Obituary.

FRANC SADLEIR BRERETON, who died on the 4th December last in his seventy-third year, had been a Fellow of the Institute since 1882. Previous to entering the profession Mr. Brereton held a commission in the 60th (King's Royal) Rifles, and saw service in China, India, and South Africa. In 1865, when twenty-seven years of age, he commenced to study for the profession of architecture in the office of Mr. F. R. Beeston, and was engaged on competition designs for the Bristol Law Courts. In 1867 he commenced independent practice, and was appointed architect to the Wandsworth and Clapham Union, and designed their new infirmaries. In 1868 he entered into partnership with Mr. F. R. Beeston and his son, Mr. F. Beeston, and in conjunction with them supervised the erection of the infirmaries above mentioned. In the same year he was appointed architect to the Fulham Union and prepared designs for the erection of its infirmaries. The partnership was dissolved in 1873 and he continued to practise alone. Among his works at this period were show-rooms and warehouses for Messrs. Chappell & Co., New Bond Street; also a large number of houses and business premises. Later he was joined in partnership by his eldest son, who now carries on the practice. Mr. Brereton served on various committees of the

Institute, and in conjunction with the late Mr. W. G. Lemon, LL.B., represented the Borough of Lewisham on the first London County Council.

King's College (University of London): Lectures on Christian Art.

The remaining lectures on Christian Art have been arranged as follows (Wednesdays at 5 P.M.):—

Jan. 31: "The Art of the Catacombs," by Dr. J. Paul Richter.

Feb. 7: "The Christian Churches of Western Mesopotamia," by Miss Gertrude Bell.

Feb. 14: "The Classic Age of Byzantine Art and the Architecture of Justinian," by Professor W. R. Lethaby [F.].

Feb. 28: "Minor Christian Arts," by Mr. O. M. Dalton, Medieval Antiquities Department, British Museum.

Admission is free by ticket to be obtained from the Secretary, King's College, Strand, W.C.

The New Capital of India.

It is officially stated, according to *The Times* Calcutta correspondent, that until the best European architect and sanitary engineer obtainable, both to be selected by Lord Crewe, have visited Delhi before and during the rains, the Government will select no site for the new capital, but will merely acquire land. A committee will subsequently sit to supervise the plans that have been agreed upon.

MINUTES. VI.

At the Sixth General Meeting (Ordinary) of the Session 1911-12, held Monday, 22nd January 1912, at 8 p.m.—Present: Mr. Leonard Stokes, *President*, in the Chair; 32 Fellows (including 12 members of the Council), 53 Associates (including 2 members of the Council), 5 Hon. Associates, 21 Licentiates and numerous visitors—the Minutes of the Meeting held 8th January 1912, having been printed in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of Henry Bloomfield Bare, of Liverpool, *Fellow*, elected 1882.

The following Members and Licentiates attending for the first time since their election were formally admitted by the President, viz.: Francis Harold Swindells, Harold Ian Merriman, Frederick Edward Mennie, Adrien Denis Leroy, Alfred Francis Collins, William Beswick, Llewellyn Ebenezer Williams, Kenneth Stephen Broad, Charles Davis, John Edgar Bullock, Maurice Lyon, *Associates*; George James Morris Viner, Stanley Parker, Lionel Francis Crane, Joseph John Clark, Thomas John Fox, *Licentiates*.

Papers on "COLOUR AS APPLIED TO ARCHITECTURE" having been read by Sir Alfred East, A.R.A. [*H.A.*], and Mr. Edgar Wood [F.], a vote of thanks, moved by Professor Gerald Moira [*H.A.*] and seconded by Mr. J. D. Crace, F.S.A. [*H.A.*], was passed to them by acclamation.

The Secretary having read the Deed of Award of Prizes and Studentships, 1911-12, made by the Council under the Common Seal, the sealed envelopes bearing the mottoes or devices of successful competitors were opened and the names declared.

The proceedings closed, and the Meeting separated at 9.55 p.m.

